# JADE LORE

Beatrice Richardson

March, 1944.

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JADE LORE

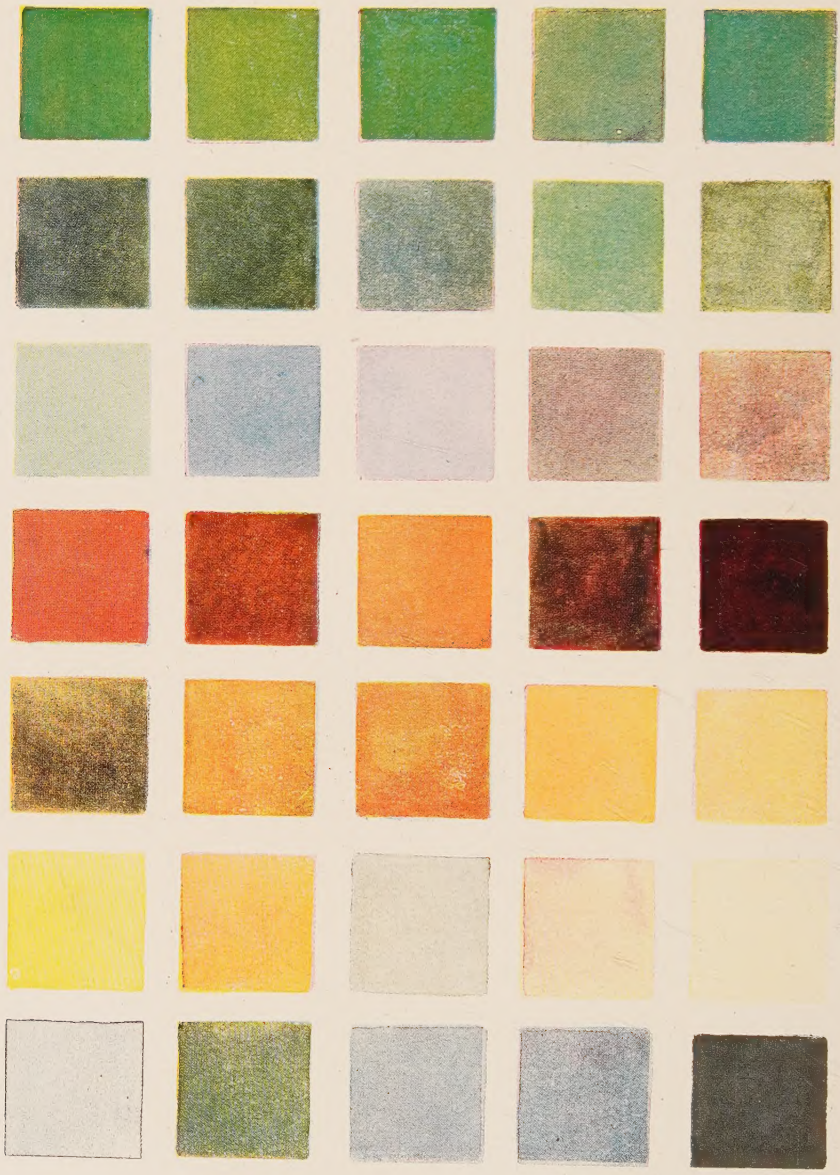
for

Buddha

To Lady

White Jade Needs no Carving

It is Excellent in Itself



A Partial Jade Spectrum

# JADE LORE

by

JOHN GOETTE

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## FOREWORD.

The use of Peking and Peiping in designating the former Chinese capital is necessary because it would be no more correct to refer to Peking after 1928, when the National Government was removed to Nanking, than it would be to speak of Peiping prior to that year.

It will be observed that chronological order has been followed, and the city's name is rendered according to the period under consideration.

The present name Peiping, or Northern Peace, is not new. The Ming Dynasty used it from 1368 to 1421 A.D. In the latter year the capital was brought back from Nanking, and Peking, or Northern Capital, was adopted. During the 2,657 years that there has been a settlement on this site, the city has been known respectively as Chi, Yenching, Cambulac, Nanking, Peking and Peiping.

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## BOWL OF JADE

I bring you a bowl of jade
For your slender hands to hold,
Green as the mountain waters,
And infinitely old.

I pray you to place it gently
On a table of gold brocade,
Like an emerald glowing
In either sun or shade.

Then, should you strike it softly,
The music that you will hear
Will be clear as bells of heaven
Ringing in your ear.

The texture is smooth as petals
And cool beneath your touch;
It will soothe away all sorrow
Should you caress it much.

I bring you my poor dreams
Caught in a green jade bowl,
Carved untold years ago
Out of a Chinese soul.

BARBARA MDIVANI.

*Chapter I.*

## THIRTY CENTURIES OF JADE.

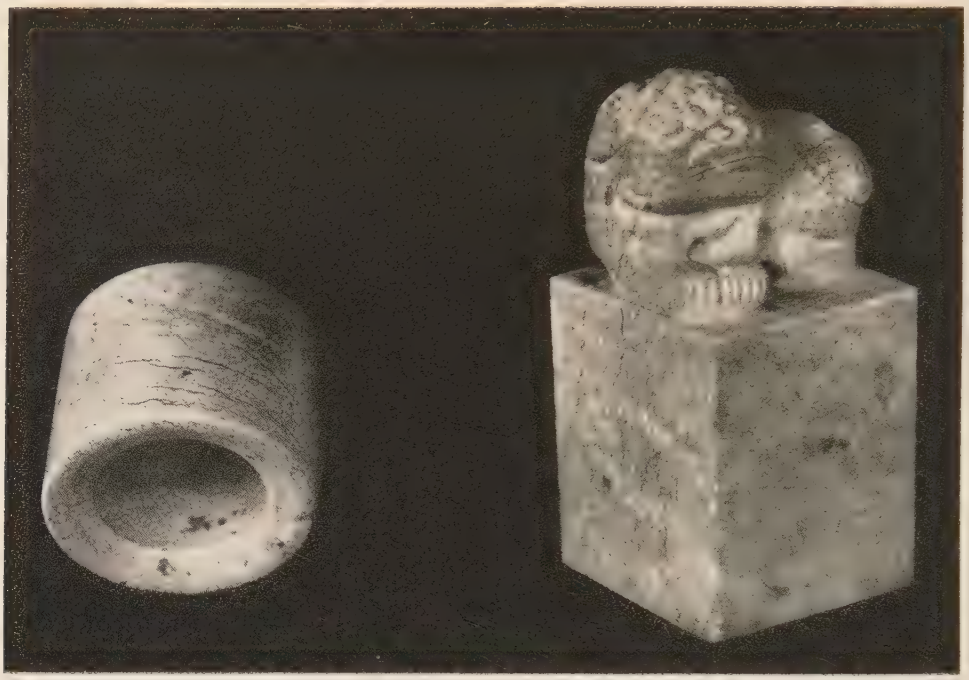
JADE is truly the stone of immortality. Through its mystic powers, the Chinese have sought the key to life everlasting, just as men of the west went to their deaths searching vainly for the Fountain of Youth. Withholding from mortals its secret, jade has perpetuated itself down the uncounted centuries from tribesmen whose story still remains shrouded in the yellow earth; through those Chinese who stood on the threshold of historical times; up through the dynasties of the Christian era, to this 25th year of the Republic of China.

At the moment when archaeologists are plucking from the wind-weathered soil of North China, Mongolia and Manchuria, stone and jade relics possibly worked in the Neolithic period, the republican rulers continue to employ jade in ritual and in official pronouncements.

In full consciousness of the heavenly place reserved for the gem by ancestors myriads of years ago, the national leader, Generalissimo Chiang Kai-shek, during the suppression of a current military revolt, declared: "The bogus Fukien regime is given one week in which to return to the fold. If it fails to do so, the Central Government cannot help but destroy jade and stone alike."

A few months before that threat, the commander of the Japanese army of occupation in the demilitarized zone of North China used a similar phrase directed against a native band operating in that forbidden territory. Said the Japanese: "If you remain, we will send aeroplanes to bomb you. Wherever our troops go, both jade and stone will be burned, and we will exterminate you."

In issuing these martial warnings, it is likely that this pair of militarists harked back to the tradition of King Chou who, dying



Archer's ring and seal in chicken bone white jade showing black veins and effects of fire. Actual size.

by his own hand in 1123 B.C., actually did burn jade. Like so many other rulers in the subsequent 3,059 years, this ancient met his fate through his slavish obedience to the wiles of a beautiful woman.

News of the alluring charms of the girl, Ta Chi, caused the king to wage war on her father's kingdom and to carry her off as his concubine. The crowning event of his slavery to her every whim was the construction of the tallest structure known at that time. This forerunner of the modern skyscraper was called the Deer Tower. Seven years and an untold sum of money were required in its building. Then came the conquering King of Wu, and with him the Yin Dynasty met its end. King Chou attired himself in his finest court regalia of jades, numbered in the thousands by some chroniclers, and mounting the Deer Tower, set fire to himself. Emperor, jade and the famous tower all perished before the eyes of the conquering Wu and his legions, while the horrified people of Chou cowered outside the city gate in fright.

After receiving the prostrations of the subjects, King Wu entered the captured city and advanced to the cooled ruins of the Deer Tower. In obedience to the old rituals, he loosed three arrows while in his chariot, after which he ceremoniously left it and personally hacked off the head of the Chou corpse with his yellow axe. When this had been impinged on the great white standard, King Wu ordered that the beautiful concubine be strangled in his presence. Once more he discharged three arrows and then set about the task of decapitating the dead girl with his black axe. The small white standard was graced with that token of victory before the satisfied king rejoined his army.

Other allusions in far distant centuries to the burning of jade as the symbol of military defeat are not lacking. When King Ch'eng in the year 635 B.C. fought and vanquished a neighboring prince, he observed the ancient rituals in audience with the enemy. The victim was brought before him naked to the waist with bound hands. Followers wore bands of mourning as they dragged a coffin for their dishonored leader. King Ch'eng was scrupulous in not wishing to offend fixed custom and he consulted his advisors. They recalled how the brother of the last Yin king came before King Wu in a similar manner, that is, drawing a coffin. It was described how the defeated one had

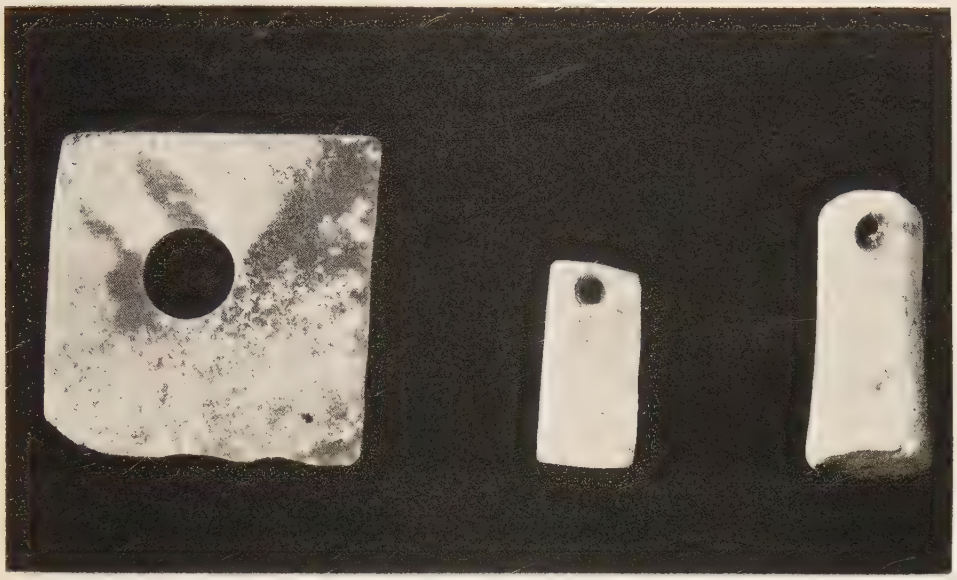
carried a sacred ring of jade in his mouth as he crawled on his knees to the entrance of the camp where the victorious King Wu unfastened his hands and accepted the jade symbol from him. When that was in the possession of the king, he magnanimously pardoned his fallen foe. Instead of incinerating him and the jade in the coffin prepared for that end, he ordered the coffin burned and the enemy released.

To associate jade with the more destructive forces of war alone is wrong. Its mystical power over Chinese thought led to its use in establishing periods of peace in the early centuries, just as the great seal of the Republic today is a square of jade whose impress gives validity to treaties with foreign nations. Contrasted with the blatant Versailles Hall of Mirrors and drab, frock-coated politicians, we have a picture of ritualistic ceremony in which richly clad princes and courtiers vied with each other in personal adornment.

The conclave held in 652 B.C. celebrated the creation of a union of five important states some years earlier. The central theme in this unique treaty signing was the historic Altar of Earth, a replica of which still remains outside the north gate of Peiping. The king had died in the interim and a ranking prince presided over the assemblage.

At his signal, a courtier directed the immolation of the sacrificial animal. An ear was reverentially placed on a plate ornamented with jade, while blood of the victim was caught in the ceremonial basin. The sanctity of the treaty was announced to the gods of nature by the sprinkling of blood upon the Altar. Next the officiating parties rubbed their lips with the sacrificial blood before recording the peace terms on slips of bamboo. When that was completed, the presiding official mounted three tiers to the Altar's terrace, and while his ministers ranged themselves below, he solemnly called upon the god of the soil to bear witness as he read aloud the agreement. On this occasion the animal sacrificed was a cow, but ten years later at a similar signature of treaty, the reigning duke permitted the victim to be the father of a noble who had sinned against the state.

Even when the jade of the vanquished or of treaty making was absent at the end of a military campaign, other jade garnishments figured brilliantly in the elaborate celebrations. An army of ten thousand chariots had fought a victorious three years' war for King Wu.



Calcined jade axe fragment, chisel, and pendant from Shensi Province tomb. Largest is 2⅛″ square.

A great dance of peace was held in 1290 B.C. when the king acted as master of ceremonies. In this pantomime sixty-four young male dancers of royal lineage participated. Like their leader, they wore tunics decorated with dragons, while their headdresses jangled with pendants of jade. As they swayed, the sun caught the splendour of colored axes of jade held in the right hands of the actors. Above on the same arms shone buckles of red. From his position to the east of the spectacle, King Wu called the steps just as he had given commands to his conquering troops during the campaign. The dancers silently but agilely went through the movements of a well trained company of soldiers.

The ancients firmly believed in the need of jade where military victory or defeat was involved. One general of the Chou Dynasty ignored this fetish to his sad undoing. For many years he had waged his wars with uninterrupted success, which by the year 632 B.C. appears to have developed his egoism to the point that he imagined himself too powerful to bide by such symbolism. He had led his troops to the banks of the Yellow River in readiness for an attack on the morrow. That evening the god of the stream came to him in a dream with the admonition to wear his cap of deer skin trimmed with jade when he set forth to meet the foe. The heavenly warning went unheeded and victory rested with the opponents.

Whether the river god prescribed black as the color of jade to be worn by the scoffing general is not known, but such was the kind ascribed to water from 2284 B.C. when Yü, the first engineer, with his conservancy works stopped the thirteen year flood. A score of centuries later a ruler conferred the black decoration upon another engineer. In presentation, the ruler praised the deeds of the honored one, comparing them to the achievements of the Great Yü when he devised river control. A grateful sovereign had rewarded Yü with a black jade, hence the choice of color for decoration. Black also represents water as one of the five elements.

Many centuries passed between the Great Yü and the Republic of China, but the National Government has revived the use of jade in conferring honor upon outstanding citizens. The foremost decoration of the nation today is that of the Order of Brilliant Jade. Civilians and

military alike are eligible, and the initial presentation was to a former British Minister to China, Sir Miles Lampson, in 1933.

It seems plausible that weapons of jade were used by warriors at the dawn of Chinese history; that the king and his nobles adorned their hair and clothes with beautiful jade ornaments; and that the imperial symbol of power was a jade axe or scepter. However, strange is the fact that these ancients devised a jade standard of currency years before the now commonly adopted gold, silver and copper bases came into existence. Even when metals were employed, jade remained the highest medium of barter. Like present day fluctuations of international moneys, the value of jade shifted. While it is likely that such jades were in the form of natural pieces, ornaments or utensils, there remains the assertion of at least one Chinese historian that coins of the precious stone were current as late as the 7th century B.C.

The jade standard survived in some forms during the next 2,300 years, for we learn the importance of jade in barter to western travellers who, after trials and hardships, penetrated China by the overland route from Europe. The Portuguese Jesuit, Benoit Goes, started from India where he had been soldiering, in the year 1602 A.D. In 1605 he had managed to reach Suchow, in the western Chinese province of Kansu, where suspicious officials detained him until his death the following year.

Although Goes speaks of 2,500 pieces of gold in evaluating his caravan of thirteen animals, five hired servants, two slave boys, and a wonderful piece of jade, it was the latter that kept him from starving to death during his detention. The Jesuit had obtained this treasure in Turkestan where he had resided one year in the vicinity of the jade producing area of Central Asia. At Suchow he found himself in a hostile Moslem community which did not take kindly to Christians, more particularly to Catholic missionaries. He was compelled to pay exorbitant prices for food for himself and his followers, and in order to buy the necessities, he was finally put to selling his prized jade. He considered the Muhammedans better traders than himself, and although he received 1,200 pieces of gold for the stone, he complains that it was worth at least twice as much. However, with that sum in hand, he was able to repay his old debts and subsist for a full twelve months more.

Lavish hospitality seems to have been the order of Goes' day in Suchow, and large expenditures for entertaining travelling merchants once more reduced him to borrowing. Furthermore, he was appointed an ambassador which required the possession of jade. This caused him to purchase one hundred pounds of the valuable stone, and in order to preserve it against Moslem treachery, the Jesuit buried it against the moment when he would be free to undertake the long journey to the Imperial Court of Peking, which was his destination. In the meantime the Portuguese priest had succeeded in getting word through to Father Ricci at Peking, who despatched another Jesuit, John Ferdinand, to escort him eastward. Goes died soon after the latter's arrival at Suchow, and in the settlement of the estate, the jade played a leading part. In fact, it was the only thing of value which Ferdinand could get from the Moslem authorities. They released it merely because the Christian had been careful not to eat the detested pork in sight of the followers of the Prophet. The hundred pounds of jade which Goes had hoarded so cautiously was sufficient to defray Ferdinand's expenses back to the Mongol capital, besides paying the local debts after a small portion had been sold for twenty gold pieces.

Three hundred and more years later we find jade alleviating the financial worries of the deposed Ch'ing court at Peking. The last Manchu Emperor, Hsüan T'ung, attempted to maintain his puppet regime despite the failure of the Republic to live up to the terms of pension carried by the Abdication Treaty of 1912. Expenses were high and money was scarce. It was natural for the Boy Emperor and his avaricious cohorts to turn in desperation to the priceless treasures of jade, porcelains, paintings and bronzes handed down from dynasty to dynasty and stored in the Forbidden City. The jades, along with other objects, were secreted out of the Imperial Palace and into the vaults of banks which lent large sums of money on them. Many of the more important specimens eventually found their way into American and European museums and private collections.

The treasure store in the Palace was too enormous to be more than slightly depleted by this illicit selling by the young emperor. Great quantities of jades and other art relics lapsed into control of the Republic when the Manchus were driven from the Forbidden City.

These were hurriedly packed in the spring of 1933 and shipped by night under strong military guard to the safety of a foreign storage house in the French Concession of Shanghai. That step was taken because of official fear that the Japanese army might extend its sway from Manchuria to Peiping. The latest chapter in the life of the ancient imperial heirlooms merely tends to show the inherited trait of the Chinese to place great store by the jades and other utensils which has been in evidence from the time of the pre-historic rulers. Incidentally, the thousands of packing cases, of which the official brochure includes more than 100,000 objects in jade, on arrival at Shanghai presented such a vast task of inventory, that a commission of experts working many hours a day, required a year and more in checking.

Outstanding among the jade axes, knives or imperial scepters, personal jewels, religious or astronomical utensils, used by the ancients, there is the representation of the tiger in jade by which the ruler deputized his commanders to raise military forces. A canniness in the nature of these kings of the centuries preceding our own era is manifested thereby. After the jade had been formed into conventional tigers, it was sawn through the length of the beast. The two halves fitted exactly, but only one portion was presented to the officer thus empowered to recruit troops. In the later years of the pre-Christian era, the system of cutting characters on the sections was adopted. Incised on the piece handed to the subordinate would be the imperial command. This inscription was carved in bas-relief. The government retained the companionate half, which differed in that the characters were cut into it. When the two were fitted together, the characters slid tightly into each other, and there could be no falsification of the mandate from emperor to deputy.

With this exhaustive use of jade by the ancient states, where was it all obtained? One episode suffices to portray the sources during the earlier centuries. Maintenance of the kingdom by tribute was an invention of the Chinese as far back as 2000 B.C. As it was developed under the succeeding Shang Dynasty, tribute might almost be termed the birth of communism. Land was apportioned by the emperor to family groups which in turn presented its produce to the state. Gradually this was extended to include whole kingdoms which substituted

a more limited remittance to the throne as tribute. Until the fall of the Manchu Dynasty early in this century, that economic structure was maintained. It was in this way that such a vast collection of the best works of art of the empire was gathered into the Forbidden City to be cherished to the present day.

A steady supply of tribute jade trickled into imperial treasuries in the pre-Christian dynasties, and records of the year 800 B.C. tell of the variety of objects paid into the national storehouses. Each kingdom supplied what its own earth produced. The local nobles gathered from the ends of their domains the yields to forward in bulk to the capital. From Yen came pottery and silk. Ts'ing sent salt, silk, hemp, lead and pines for the columns of the ancestral temples and palaces. Sui provided pheasant plumes for the royal dancers, as well as jade stones for the musicians. Gold, silver, copper, bamboo, ivory, skins and common wood for building were the tribute of Yang and King. From Yu came iron, bear skins and savage cats, while Yung was the source of a multiple variety of jades, so needful for imperial purposes. Seventeen centuries later the presentation of tribute jade to the throne still flourished. In the year A.D. 963 a caravan arrived from distant Yunnan with the annual offering of five hundred lumps of uncut jade. This was for the Sung Emperor Ch'ien Teh.

A sordid play of political drama marked the arrival of tribute bearers from the western kingdom of T'ien Fang at the court of the Ming Emperor, Chia Ching in A.D. 1526. The officer in charge of external affairs at Peking declared the jade brought by the envoys to be poor in quality and unfit for the Son of Heaven. This curt dismissal enraged the representatives of T'ien Fang and they conspired with their Chinese interpreter to avenge the insult. A memorial was submitted to the emperor wrongly accusing the official of having stolen the jade tribute he had rejected. Torture, prison and finally exile to the distant frontiers were the punishments for a man whose only sin appears to have been a deep conviction as to the lofty position and sacred quality of jade necessary to the imperial scheme of life.

Moving down the centuries another 400 years to the Chinese Republic of 1931, we see a great jade boulder weighing 40 pounds, and another smaller piece, received in Nanking from Chinese Turkestan.

The system of tribute was discarded along with the Manchu emperor, and these stones were accepted merely as a friendly gift from the Chairman of the western province. They were specifically given for the cutting of the new national seals.

To understand the symbolism of jade seals is to have a close insight into the very heart of Chinese administration during 3,000 years. In the sacredness of these insignia of rulership is the kinship of the potentate with Heaven. Just as the Crusaders died by the thousands grasping for the Holy Grail, equal numbers of ancient Chinese have been sacrificed to the retention or capture by force of arms of these precious jades.

During the second half of the decade of centuries preceding our era, a deceitful warrior made off with the sacred jade symbol which, like the Holy Grail of Christian history, was believed to be a link between Heaven and man. Smarting under the insulting loss, the Kingdom of Wei the next year made war against the thief. In the attack, the defending general escaped the siege by setting fire to the city gates and disappeared in the ensuing confusion. The treasured jade was regained. However, the doughty general was not daunted by this setback. He appealed to a neighboring state to provide him with an army for further onslaught against the possessors of the ancient symbol of sovereignty. The request was about to be granted when a minister warned the king that such a venture must certainly be disastrous as he personally knew that the attack would be made against a closely knit kingdom which could not easily be overwhelmed. He was able in this way to discredit the militarist who not only had been a thief, but was now denounced as an evil plotter whose sole intent was to sacrifice the army he sought to raise in a war which could but end in annihilation for the borrowed warriors.

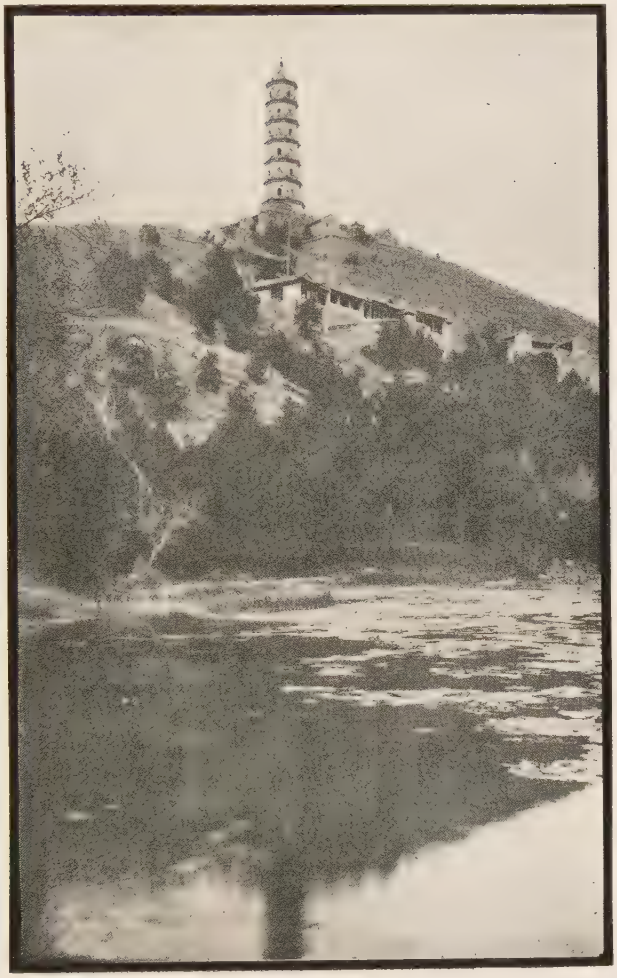
From the 4th century B.C. sprang the legend of the jade seal "which transmits the State." Ho, a commoner, albeit a worthy scholar, unearthed a boulder which he knew to be of fine jade. Tradition demanded that he present his find to the king of his native land, but because of his lavish praise of the stone, Ho was accused of *lèse majesté* in attempting to trick the ruler. For that serious offense, he was punished by the cutting off of his left foot. Fortified by his sound scholarship and

inborn loyalty to the sovereign, he waited until a succeeding king was on the throne. Once again he offered his jade boulder, only to meet the same rebuff accompanied by the loss of his right foot. However, Heaven was with him. When he approached the third king to rule in his lifetime, experts were called in who vindicated Ho's belief in the stone. Honor was then paid the scholar in retribution for his past suffering. By royal patent the gift was entered in official records as "the precious jade of Ho."

An embroidery of folk lore has been added to this important historical episode. The Chinese tell how Ho was confident of the worth of his find because he saw the mythological phoenix light upon his boulder. That convinced him it was truly jade, for upon no other stone will this sacred bird deign to perch. Similarly, we have Ho grasping the stone to his breast when his king at last acknowledged its trueness. He wept tears of blood, not as he explained, because of the mutilations he had undergone, but due to his unrestrained joy.

The famed fourth emperor of the Manchu Dynasty, Ch'ien Lung, is another who figures in the lore surrounding the "precious jade of Ho." The seal which, as we shall see, was cut from the boulder, after being transmitted through imperial hands for more than two thousand years, was tossed by Emperor Ch'ien Lung into the angry waters of the Yangtze River during the early years of the 18th century A.D. The storm thereupon abated but the jade was lost. Years after when the emperor was sitting beside the spring in the grounds of the Jade Fountain outside the west wall of Peking, he was amazed to see his seal spouted up from the source of the clear waters. Ch'ien Lung commemorated this auspicious moment by writing the characters, "The First Spring Under Heaven", which were carved into the living rock above the emerging jade green water.

A century after the time of Ho, a rival prince was anxious to obtain the jade, and he offered to give its owner fifteen cities in exchange. Although the king was willing to part with his symbol for so great a return, he suspected the good faith of his neighbor. Consequently he protected himself by naming as envoy to carry the jade, a noble of great cunning. This minister duly placed the Ho gem in the hands of the eager prince before he could obtain definite proof that the



Pagoda on the Jade Hill reflected in the limpid green waters of the Jade Fountain a few miles west of Peiping.

fifteen cities never would be relinquished. After he had armed himself with clear evidence of the prince's perfidy, he casually intimated that there was a flaw in the jade which he offered to disclose. When he took hold of it for that purpose, the fearless minister charged the other with the plot to trick his master. He threatened to knock out his brains before the assembled court unless he were given free passage with the jade which he thereby succeeded in returning safely to the delighted king.

It was really not until the reign of the sturdy Emperor Ch'in Shih Huang, 246 B.C., that jade was actually cut into the form of seals common to succeeding dynasties and the present Republic. Previously the symbol of affinity to Heaven so prized by the rulers was more likely a jade scepter or axe, which is better called an insignia of office than a seal. It was from the Ho jade that was cut the seal "which transmits the State." Historians of the following Han Dynasty reproduce what are alleged to be impressions of the national seal. They describe it as being square with a handle of inter-twining dragons. Its characters are read: "With the decree of Heaven, I possess longevity and eternal prosperity."

Following the short but glorious reign of Ch'in Shih Huang, only twelve years in all, the jade seal passed from dynasty to dynasty, often under martial and exciting circumstances. The first instance recorded of the value set upon this token of divine right to rule comes in the ninth year of the Christian era when a usurper to the throne felt his position insecure without it despite his *fait accompli* by force of arms. He accordingly plotted with a subordinate to steal the seal from the deposed Empress Dowager. The dowager realized that its loss meant the end of her line and she resolutely refused to hand over the jade. Violence was applied and the irate woman threw the seal to the ground when an edge was slightly broken.

In the passing centuries the seal suffered varying fates. An attacking army invested a city in A.D. 191 and when the soldiers were clearing away the debris from an ancestral temple of the Han emperors, the seal was once more unearthed. Again in the 3rd century it was restored to the reigning house of Wei. The latter maintained an army of 400,000 men and it was during one of its victorious campaigns that the propi-

Typical imperial seal in chicken bone white jade heavily encrusted with clay from burial in the earth. Height 7″, base 9¾″ square. See illustration on page 16.

Characters on face of seal shown on page 15, which declare it to be the seal of Emperor Chien An, the last Han sovereign, whose reign ended in the 3rd century A.D.

tious event took place. Times of great stress mark the next transmission of the State through a change of ownership of the seal. In A.D. 311 the Ts'in Emperor Huai Ti, beaten by western barbarians, was led into Ping Yang a prisoner. The precious jade was forcibly taken from him, and with his nephew, the ex-ruler was subjected to the most degrading treatment. The victors compelled them to wait at table like common servants or slaves. Before they were put to death, they were publicly dishonored by being made to carry the imperial umbrella in a ceremonial procession. It now becomes more difficult to trace the shifting fortunes of the jade symbol as in the short span of 135 years, sixteen kingdoms rose and fell. In A.D. 329 the army of the King of Chao was annihilated. Once more the seal changed owners. So it went from struggle to struggle for the overlordship of China and the possession of the essential token of Heaven's approval.

These warring feudals, despite the battles to maintain their domains, never lost the concept of the sacredness of jade. Through capture of the seal by the Northern Chou in A.D. 575, the process of transmission continued uninterrupted to the cultured T'ang, who began their reign in A.D. 618. From that time forward there was no break in the adventurous handing down of the jade direct to the final Ch'ing Dynasty, which opened in a blaze of glorious military victory in 1644 and ended in Emperor Hsüan T'ung's ignominous flight from the Forbidden City in 1924, twelve years after he had signed his Treaty of Abdication with the new Republic.

Spectacularly, the history of the jade seal is bound up with the military feats of the great Mongol Khans, Genghiz and Kublai. In the victory of the Ming Emperor in 1368, 80,000 Mongols and their 150,000 animals, as well as the state seal are recorded as being taken as spoils of war. This circumstance of transmission is contradicted, however, in the reference to the symbol having been saved from the conquering Chinese by a Kalmuk Mongol who in 1434 sent it to the emperor at Peking. For some reason it is reported as having been returned. During the next twenty-two years the seal appears to have done much travelling. Essen, the Kalmuk leader, extended his realm by military prowess from Turkestan in the west to the Korean border in the east. In A.D. 1449 he succeeded in occupying the whole length of the Great

Seal in chicken bone white jade, 2⅝″ high and 5⅞″ in breadth. Characters on box above are from the seal's face, alleging it to be that of Kuan Kung, a 3rd century A.D. official, subsequently deified as Kuan Ti, the popular God of War.

Wall, and in taking prisoner the Ming Emperor, Cheng T'ung. Peace was made and the Son of Heaven was restored to Peking. Dissension then split the Kalmuks. Essen was killed in 1456, and his assassin was in turn struck down by another who seized the seal. It remained beyond the Great Wall until 1635 when the rising Manchu tribesmen received it from the vanquished Mongols. They carried it with them to the Forbidden City where it presumably was treasured until shipped to Shanghai in 1933.

Pretty tales, similar to those of the Ho jade, have grown up about the Mongol seal. It is related how in the year A.D. 1189 when Genghiz proclaimed himself the Great Khan, for three mornings previous to that ceremony, a five colored lark perched on a square stone in front of his tent calling his name. After Heaven had thus provided the title for the new ruler, the stone broke of its own accord revealing the jade seal of state. Here the ancient records and modern mythology converge. The new seal is described once more as having two inter-laced dragons on its top.

Within the present century the jade seal continued to play its rôle in the stormy days of republican competition with the curtailed monarchy. The revolutionaries who brought about the dethronement of Emperor Hsüan T'ung were apparently too occupied to remember the importance of the seal in the traditional scheme of government. At any rate, they permitted him to retain the jade symbol in the northern part of the Forbidden City where he was allowed to reside and run his puppet court. Drab democracy was already at work. Contrast this lack of abdication ceremony with that of the Ts'in ruler who twenty-two centuries earlier had bowed in defeat. The king was accompanied by his retinue in their court robes as he rode in a chariot drawn by white horses. The silken cords of his seal were tied to the vehicle while he carried the precious jade symbol of the Son of Heaven in his hands when he approached his vanquisher in submission.

Although such ritual had passed into history, none of the ancient concept of the transmission of the State through the jade seal was lost to later republican leaders. President Yuan Shih-k'ai in 1915 plotted to create himself emperor and founder of a new dynasty. His thoughts

at once turned to the need of obtaining the seal from the deposed Hsüan T'ung. A relative of the young boy was hired to secure certain of the seals, whch had increased to more than two score during the Manchu Dynasty, and were at that time tightly locked away in the Hall of the Blending of the Great Creative Forces of the Forbidden City. Before the theft was accomplished, Yuan Shih-k'ai's bubble had burst and the Republic was saved. This was indeed a gift from Heaven for the Manchus, as the seals were used for the last time in 1917 when the monarchist General Chang Hsun staged his two week, abortive restoration. For that short period Emperor Hsüan T'ung theoretically sat upon the Dragon Throne only a few hundred yards from the President of the Republic whose palace was just over the imperial walls.

It is important to note how deeply this modern Chinese felt the traditional need of holding the jade seal as sanction of divine right. Yuan Shih-k'ai intended to establish an entirely new dynasty from that of the Manchus. He planned a change of name. He was not succeeding the Emperor Hsüan T'ung, but nevertheless he considered that his new reign could not prosper unless his were the seals which had symbolized Heaven's consent to what had become the defunct imperial system.

The Ch'ing seals found their way into republican custody nine years later when the troops of the Christian General Feng Yu-hsiang, ignoring the Abdication Treaty, unceremoniously bundled Emperor Hsüan T'ung and his consorts out of the Forbidden City. Along with millions of dollars worth of jades and other relics of the past, the Manchu seals were left behind to be put on public exhibition when the Imperial Palace was converted into a museum. After nine years of such common fate, the sacred symbols were boxed and shipped to Shanghai against the possibility of falling prey to Japanese militarists.

Intriguing speculation unconsciously comes to mind in this connection. Had the hostile army descended upon Peiping, it is likely that the seals once more would have played their historic rôle in the establishment of the new Manchu dynasty in Manchuria under Japanese aegis. Early in the morning of a cold March 1st in Hsinching, capital of the year-old Manchukuo, its first emperor prostrated himself on a hastily

thrown up Altar of Earth. When he arose, a jade seal of office was placed in his hands marking the moment from which the imperial reign began. This ritual was deliberately planned to coincide with that of the Chou Dynasty of 1122 B.C. The main actor in this dawn ceremony was the last Ch'ing Emperor, Hsüan T'ung. He had passed the succeeding years since his expulsion of 1924 as plain Mr. Henry Pu Yi, citizen of the Chinese Republic. After exile in a foreign concession at Tientsin, he went to Manchuria, native land of his ancestors where he was first Chief Executive, and then founder of the K'ang Teh Dynasty. Thus the precious jade "which transmits the State", and its power over the thoughts of man has been revivified and perpetuated in an imperial system once more.

Manchukuo maintains the old tradition north of the Great Wall, but the Chinese republicans to the south cherish their own Great Seal in the form of the new Turkestan jade piece already described. So far, the firmly entrenched Nationalist Government at Nanking has not added further adventures to the exciting passages of the jade symbol. However, there is ample precedent to believe that the present one might also have its own exciting moments. In the struggle which followed the Feng Yu-hsiang coup of 1924, the original republican seal was secreted into a hospital in the Diplomatic Quarter of Peking by a concubine of the deposed President Tsao Kun. This official had been made a prisoner in his palace by the Christian machine-gunners, but his family had found safety in the shadow of the American Legation. Late one night an American diplomat was seen knocking at the gate of the institution seeking to recover the state seal. He failed in this mission which came about through his position on the administrative board of the Quarter. The successful militarists of the recent *coup d'état* had requested that the attempt be made. However, having failed in that way, drastic steps were taken when the released president fled with the seal by train in the direction of Tientsin. It was taken from him at the point of the bayonet by the Christian troops who stopped his coach at a small station.

This again was evidence of the mystic power of the seal "which transmits the State". General Feng Yu-hsiang and his military party were complete masters of the republican machinery, but they feared

that Tsao Kun might use the seal on documents issued from a foreign concession in Tientsin to denounce the mandates he had been forced to sign while a prisoner in Peking. Despite their undisputed military dominance and full control of the national government, the dictators stood in awe of the simple power of that symbol. Thirty centuries had left the conviction that without it, there could be no prosperous rule under Heaven.

*Chapter II.*

## WHAT JADE IS.

IT is only in the flowery and lavish language of the Chinese that jade fittingly can be described. The pictograph Yü is a string of beads, which with the slight modification of a single dot, has been part of the language since the days of Fu Hsi who began his reign in 2953 B.C., and is credited with devising the change from knotted cords to written signs for the representation of spoken words. When we write the four letters j-a-d-e, the mind thinks of a stone of certain colors and appearance. That is all. When a Chinese reads his character Yü, a vast field of imagination is opened to him. Even the most casual sinologue translates it as "the stone possessing the cardinal virtues—pure, precious, valuable and beautiful." This, however, is much too blunt an expression of what Yü conjures up before the Chinese scholar. It is a diverting subject which will be treated in a subsequent chapter.

As China gave the use of jade to the world in its treasured and abundant forms, so it has transmitted from high antiquity the most fanatical and revered adulation ever bestowed by man upon any of nature's gifts. At every turn jade presents a fickleness, a mystery, a lure which from the beginning of time immersed the sense of mysticism and love of that which is of another sphere, so inherent in the Chinese even of the present. This volume might well have been called "The Lure of Jade."

One is neither a purist in etymology nor in chemical science when the statement is flatly made that there is no such substance as jade. There is no jade. There are nephrite and jadeite. Again we face the anomaly that these two minerals are naturally white in color, but jade in its bewitchment of man dons a variety of hues that no other precious stone dares assume. Whereas to the layman of the occident, anything

not green or white is not jade, there is scarcely a color in the spectrum which does not adorn the stone in varying degrees. In English, we commonly describe jade as being white or green, but the Chinese have scores of characters by which they designate color or resemblance of their traditional paladium to some form of thought or mundane object.

Adding further allure to the elusive jade, there is the fact that not until the return of Sir Walter Raleigh from America in the late 16th century did the English language have any word for it other than the borrowed Chinese Yü. In keeping with the inseparable connection of the stone with man, the name which has come down to us did not have its roots in the Chinese word nor in the intrinsic beauty of jade. Rather it is based on the good supposedly done man's health by the mineral. Philologists have wrangled over the word jade as it stands today in the English language. Raleigh writing in 1595 referred to the jade of Spanish America as "piedras hijadas used for spleen stones." It seems clear that the name arose from this old belief that a jade stone placed over the kidney would be a remedy for ailments of that organ.

The earliest theory of this derivation of our word lay in the resemblance of the shape of natural boulders to the kidney. However, it was soon discarded in favor of the origin of curing such complaints. As early as 1565 the Spanish doctor Monardes speaks of "piedra de ijada", which presumably was known in Europe following the discovery of America by Columbus in 1492.

In tracing the evolution of the word we find an English-Italian dictionary of 1598 giving "iada". The Spanish subsequently changed from "piedra de ijada" to the present "jade" by way of "jada". The modern French "le jade" came from "pierre de l'ejade". A printer unfamiliar with the term shortened it by dropping the preceding letter "e". The common root of all is the Latin plural "ilia" for flanks or side, to which the curative jade was to be applied.

Faith in the medicinal powers of the stone had become well founded among European aristocrats by the 17th century. Great efforts were made to secure pieces which were at once beautiful and therapeutic. An exchange of letters between Monsieur Voiture and Mademoiselle Paulet in the year 1632 sheds light on the matter. It seems that the lady, solicitous over the health of her friend who was suffering from

the colic, despatched a jade bracelet from Paris to the victim in Madrid. "If the stone you have sent me does not break mine (his spleen stones), it will at least make me bear my suffering patiently; and it seems to me that I ought not complain of my colic, since it has procured for me this happiness." He paid further tribute to both the virtue of the jade and to that of the donor by adding, "its virtue defended your own."

By this same curious and erroneous trick of fate, our technical word for jade, nephrite, was evolved along remedial lines. From the Greek "nephrites" or kidneys, we find an English writer in 1706 speaking of "nephriticus lapis" as "a green stone from the Indies and Spain used in nephritick pains." While these bases for our modern terms jade and nephrite seem secure, mention should be made of two other theories which have been advanced. There was the "yada stone" of Central Asia thought to have powers of producing rain, and again from further west in Asia, the "bejadah" included among jewels mined there. However, this pair may definitely be refuted.

The word jadeite is the youngest of the trio of translated forms used in the occident for the Chinese character Yü. It did not exist until 1863 when some specimens of emerald green from the imperial collection at Peking were taken to France. Analysis by the scientist Damour convinced him that this stone from Burma was not like that from Turkestan. Therewith he devised the new word jadeite in differentiation from the long known nephrite of Chinese Turkestan.

While western minds might scoffingly refer to it as lack of change rather than praise it as representing something stable in this ancient eastern civilization, the fact remains that China from the dawn of its calligraphy has never varied its word for jade. Superimposed on this many thousand year picture of Chinese language stability, there rests the muddling process of evolving a nomenclature for the stone in occidental tongues. If we take the discovery of America by Columbus as roughly the moment when Europeans stopped borrowing the transliteration Yü in writing of jade, and the birth of 'piedra de ijada," it becomes plain that close to four hundred years elapsed before Damour coined jadeite, thereby finally fixing in all occidental languages the three forms, jade, nephrite and jadeite. In the meantime, as many as one hundred and fifty different ones had been used for those two

Dark green vase 12″ high with pair of light green figures. All are jade.

minerals by western writers throughout the Christian era. Of these, Yü Stone was the most common.

Pursuing its fickle moods, jade employs every device to put obstacles in the path of its classification and standardization. We have seen that while it should be pure white only, it adopts every color under the sun. Similarly, while jadeite and nephrite are totally different chemical substances, they defy the eye and touch of the ordinary mortal to say definitely which is which. Even a person experienced in handling the stone is frequently at a loss to make the distinction. If a piece of jade is produced without disclosure of such details as its origin, or the extrinsic influences such as burial in earth or action of water or acids upon it, there is a strong likelihood that an authority might be foiled in declaring it nephrite or jadeite. In other words, the two merge into the vague and unscientific family of jade. The single exception to this rule is the rarer, so-called jewel or clear emerald-like stone of Burma. This cannot be other than jadeite. In most all of the other colors from white to varying greens, the specimens might be either of the two minerals. The casual lover of jade in the west, naturally does not find this of great importance. To the archaeologist, student of Chinese history, the merchant, geologist or chemist, there is a world of difference, and it is necessary to resort to chemical analysis, specific gravity, the microscope, cleavage and scratch tests. The Chinese, even if they had had such facilities at their command in the past, were satisfied with the external beauty of their sacred stone. Deeper investigation would have been desecration of this paladium of their ancestral civilization. Instead, they searched for fabulous comparisons with heavenly and earthly objects for their nomenclature.

Nephrite to the western scientist is a silicate of calcium and magnesium, written $CaMg^3(SiO^3)^4$. Jadeite is a silicate of sodium and alumina, written $NaAlSi^2O^6$. In addition, there are found small quantities of ferrous oxide in nephrite, and in jadeite, ferric oxide and potash. Such separation of the two minerals into their basic elements remains the sole true test.

The chemist tells us that nephrite, which is a variety of amphibole like asbestos and hornblende, fuses with difficulty before the blowpipe

when it becomes greenish or brown. In contrast, jadeite, a member of the pyroxene group, fuses very easily to a transparent glass, while its sodium element colors the flame a bright yellow. What should be a pure white color in either stone, is influenced in the case of jadeite to its varying shades of green by the presence of chromium, thereby relating it to the emerald which it imitates in its finer grades. The impregnation of iron in different amounts causes in nephrite the astonishing colors and tints. In the highly prized ancient or tomb jades of China, an unlisted number of external forces have been at work to produce the changes in coloration. The almost inexhaustible subject of coloring will be discussed in another chapter, it being perhaps the highest criterion in evaluating both ancient and newly mined jades.

Next to chemical analysis, a sure and easier test is available to distinguish between nephrite and jadeite. This is specific gravity. Nephrite has a specific gravity of 3.0, while jadeite registers as 3.33. Risking the charge of triteness, it can be explained that specific gravity is the ratio between the density (mass per unit volume) of a body and the density of a substance taken as a standard of measure. Taking as a unit water at 62.4 pounds per cubic foot, jade is roughly three times heavier. For those who might wish to discover whether their treasured piece is nephrite or jadeite, the following simple test can be applied. Take a rod suspended by a string. On one end hang a weight and on the other the jade. When the two are perfectly balanced, measure the distance from the jade to the string. Repeat the action, only this time let the jade hang in a basin of water. To secure a perfect balance, it will be found necessary to move the string nearer the jade and away from the weight. Once again measure the distance from string to jade. By dividing the second distance into the first, you will have the specific gravity of your piece. A more exact procedure is the noting of the weight of the jade first hanging in the air and then immersed in water. In water the jade will weigh less than in the air, and if the difference between the two is divided into the latter, the specific gravity will be the result. Experts often use the quicker system of testing jade by dropping the piece in methylene iodide which has a specific gravity of 3.33, the same as jadeite. In this case jadeite remains suspended in the liquid, while nephrite being lighter, floats on the surface.

Western science further attempts to classify China's furtive stone by bringing it in line with other minerals through the scratch test. Moh's Scale is employed. A diamond point under a known load is drawn across the surface of the jade. When the width of the scratch is compared with the scale, hardness is determined. Nephrite shows between 6 and 6.5, and jadeite at 7. The slightness of this variation makes it possible to carve both forms by the same methods.

As a matter of pertinent interest, Moh's Scale is here given: 1. Talc. 2. Gypsum. 3. Calcite. 4. Fluorite. 5. Scapolite. 6. Feldspar. 7. Quartz. 8. Topaz. 9. Sapphire. 10. Diamond.

Lastly in scientific examination we come to the appearance of jade to the touch and eye, both with and without the microscope. The smoothness and high lustre of carefully polished nephrite and jadeite are common properties which have endeared them to so many generations of Chinese. It is the handling and caressing of jade, as much as the pure beauty, color or form of the worked article that represents allurement to mortals.

Nephrite is amorphous, or generally lacking in crystalline formation. Its lustre is oily and soapy, while that of jadeite is more glassy and hard. Both are exceedingly compact. Under the microscope, jadeite, which is always more translucent than its fellow, reveals a fibrous mass arranged in a myriad of shapes and states of inter-twining. Occasionally jadeite is crystalline instead of fibrous in structure. Some varieties under the lens exhibit grains which resemble soft marble or even crystallized camphor. The fibres of nephrite are so fine that they defy detection except under a high power microscope. In contrast, the translucent jadeite will show its internal formation if a thinly cut section is held against the light.

Both kinds, due to the closely knit fibres, rank high among minerals difficult to fracture. Nephrite exhibits a splinter fracture with no plane of cleavage. Jadeite, despite its greater hardness is inclined to be less tough and breaks more easily. Indicative of the common belief held in the west that jade is an unbreakable substance is the story of an American tourist in Peking. The lady was interested in a pair of extremely thin earrings of the green jadeite known abroad as imperial jade. She failed to notice that one was insecurely fastened

as she observed the effect in a mirror. It broke when it fell to the floor, whereupon she berated the dealer instead of offering reimbursement for her carelessness. "You tried to cheat me," she complained, "for real jade would not have broken. It is very, very hard."

However, jade is a contrary mistress, and just after we see it shattered by dropping to the floor, we recall its toughness as amazing. In one experiment, a pressure of fifty tons was applied to a piece of jade only one cubic inch in size before it was crushed.

Native lapidaries maintain that newly mined jade is easier to work than stones which have been exposed to the air for a long period. Definite rules about jade, however, are dangerous to assert. As protection against imitations in the Peiping fairs and shops, it is wise to carry an ordinary pocket knife. If the stone which has the appearance of jade cannot be scratched, there is good reason to take the dealer's word that it is genuine. Exceptions even to this lurk at every turn. A priceless piece of jade which has been buried in the ground may be scarred or readily cut through with a blade. External influences working on the jade for many years have rendered it entirely different in color and softened in structure. Other specimens become so calcined that a stick of chalk is hard in comparison. They flake off at the slightest touch, and frequently the fingers are covered with a chalky powder after handling them. Nevertheless, they still are what the disgruntled American lady called "real jade". These are more apt to be nephrite than jadeite since they come from tombs and ancient sites pre-dating the arrival of the Burmese jade in China.

Jadeite in the mass is susceptible to heat as is nephrite. Burmese miners split the stones from the living rock by building fires on the surface and letting them cool naturally, or by applying cold water. The same system has been used by the jade hunters of Turkestan from time immemorial.

So much for the scientific methods of distinguishing the two jades. The layman in making his purchase, if his curiosity drives him into the question, must depend upon the subtle differences of feel and appearance. However, he should not be disappointed if he fails to make the correct guess every time. There are hundreds of Chinese merchants in Peking, particularly among those selling modern jade

jewellery and trinkets, who are totally unaware of the fact that they are dealing in two minerals. To them jade is either green or white or otherwise colored. Whether it is Burmese jadeite or nephrite from Chinese Turkestan is beside the point.

The primary test is whether the jade is hard and glassy in appearance, when it is almost certain to be jadeite, or whether it is soapy on the surface and more dull, when it is nephrite. In the greens, the Burmese stone is bright like an emerald in the rare specimens, and shiny like glass in the common forms. Its variations in shades of green result from white cloudlike masses under the surface, more like scattered fluffs of cotton. A section of thin, almost translucent nephrite shows small knots or clots of darker green seemingly suspended in the lighter green mass.

When either jadeite or nephrite is an unrelieved white, the difference in appearance is more striking. The Turkestan stone will be still more soapy and cloudy, tending to a darkish lardy shade, while jadeite will present a reflecting surface and glistens like newly fallen snow. The nephrite of Turkestan is the mellow brunette and Burmese jadeite the hard blonde of the mineral realm.

*Chapter III.*

## THE SOURCES OF JADE STONE.

IN keeping with the character of mystery and jade's evasion of man's definition, is the failure of Chinese and occidental students to determine with any degree of accuracy just where the fine pieces which have come down to us from the pre-Christian centuries were mined. We know from recent finds that jade was possessed and worked by men of a civilization existing in the modern province of Kansu at least three thousand years and perhaps more, before Christ. Chinese recorders tell us that jade was used in the dress and court rituals of the emperors in the third decade of centuries B.C. However, five or more thousand years after, we still are unable to mark the location of the mines from which the imperial supplies were drawn. It is the common belief that jade was found within the confines of the kingdoms of those early rulers. Since we are aware of their shifting boundaries, namely in the basin of the Yellow River in what is now North China, the presumption therefore has been accepted for want of better evidence, that jade was unearthed in its raw state in the present provinces of Honan and Shensi, and probably in Kansu.

It nevertheless remains a stark fact that no traces of jade in situ exists in those localities today, nor has any true jade been discovered anywhere in what might be termed China, other than Turkestan, and small quantities in Yunnan. During all those thousands of years the sacred stone has withheld from eager searchers the secret of where it showed itself to the early Chinese. Naturally, the theory follows that the sources were exhausted by the great demands made upon them. This may or may not be the case. It is not beyond possibility that some day the ancient mines may be re-discovered and turn productive once more.

Only with the annals of the first two centuries B.C. is the first inkling given of where the jade of that period was obtained. This source, which perhaps may have been drawn upon for a long time previously, was Chinese Turkestan, or what in 1884 was raised from a dependency of the Throne to the status of a province under the name Hsinkiang or "new frontier." Thus for two thousand years at least, we know definitely that there has been an uninterrupted trade in jade from Central Asia to the Chinese capitals in the east.

The specimens which we have today as authentically worked in the Shang and Chou Dynasties prior to the 2nd century B.C., defy all experts to distinguish them in substance from jade produced in Turkestan during subsequent centuries. The superior stone simply will not give in to man's pondering and questioning, and it is impossible to say which piece came from the lost mines of the Yellow River basin and which arrived from Turkestan.

No better criterion of the continuity of China's civilization exists than that of the jade trade. From the dawn days the ancients with their beasts of burden plodded the two great highways to Central Asia from the heart of China. The North and South Roads, so-called from the fact that they passed on either side of the T'ien Shan mountain range in Turkestan, still know the thud of soft camel pads as they have in the long passage of centuries. Merchants on Jade Street in Peiping show great lumps of uncut jade which have come the two thousand miles over the Central Asian desert. The stone is heavy, and where the going is best it is carried on crude carts drawn by haughty camels. In covering the wilder sandy stretches where the route vanishes to all but the nature-wise caravan men, it is necessary to unload the carts and tie the rocks to camels' backs. The Imperial Highway begins for jade at the markets of Khotan whence it proceeds eastward past the Lop Nor Lake. This desert receptacle of the Tarim River is known as the jumping lake due to its propensity for shifting its position. Beyond Lop Nor the road reaches the Kansu Panhandle, and a few miles eastward of the city of Ansi, the caravans pass the historic Jade Gate. Lanchow, capital of Kansu Province, is the first large settlement reached. The route then shifts northeast through Ninghsia and eventually stops at Kweihua on the borders of Inner Mongolia where the jade

The jade caravan reaches the Great Wall en route from Turkestan.

is put on the train for a two day haul to Peiping. Here either camels or mule carts transport it across the city to the merchants of Jade Street. The trek may take as much as one year due to detours necessary because of roving bandits, or it may be made in three months if all goes well. Today German pilots fly great aeroplanes over the old highway, but the jade trade shuns such modernity in preference to the plodding camels.

The continuous passage of these precious cargoes in the pre-Christian centuries brought about the name Jade Gate. It was a pass in the newly constructed Great Wall, and although Yü Men is shown today on Chinese official maps in western Kansu, at least one famous European archaeologist has unearthed evidence to indicate that previous to the 2nd century B.C. the historic pass was located some two hundred miles farther west. In addition to the fame bestowed upon it by the caravans, the Jade Gate figures in Chinese history as the starting point for many an adventurous expedition. In the year 139 B.C. the Han Emperor, Wu Ti was seeking a friendly alliance with the tribes of Turkestan, and he sent Chang Ch'ien through the Gate as his peace envoy. His reception was anything but peaceful for the hostile western people kept him prisoner for ten years, and it was 126 B.C. before he returned to make his report. The strategic information which Chang gathered as he traversed the South Road came in good stead when Wu Ti in the next year marched his legions out through the Jade Gate to a victorious conquest which resulted in Turkestan's addition to the Chinese Empire for the first time.

However, the emperor's army was not always successful on these sorties against the barbarians beyond the Yü Men. In 104 B.C. they killed an imperial delegate whereupon General Li Kuang-li headed a punitive force which soon came back in full retreat. The emperor in his wrath gave orders that not a single officer or man of the army should be allowed to return to China through the Jade Gate. He gave instructions that any making the attempt should summarily be beheaded.

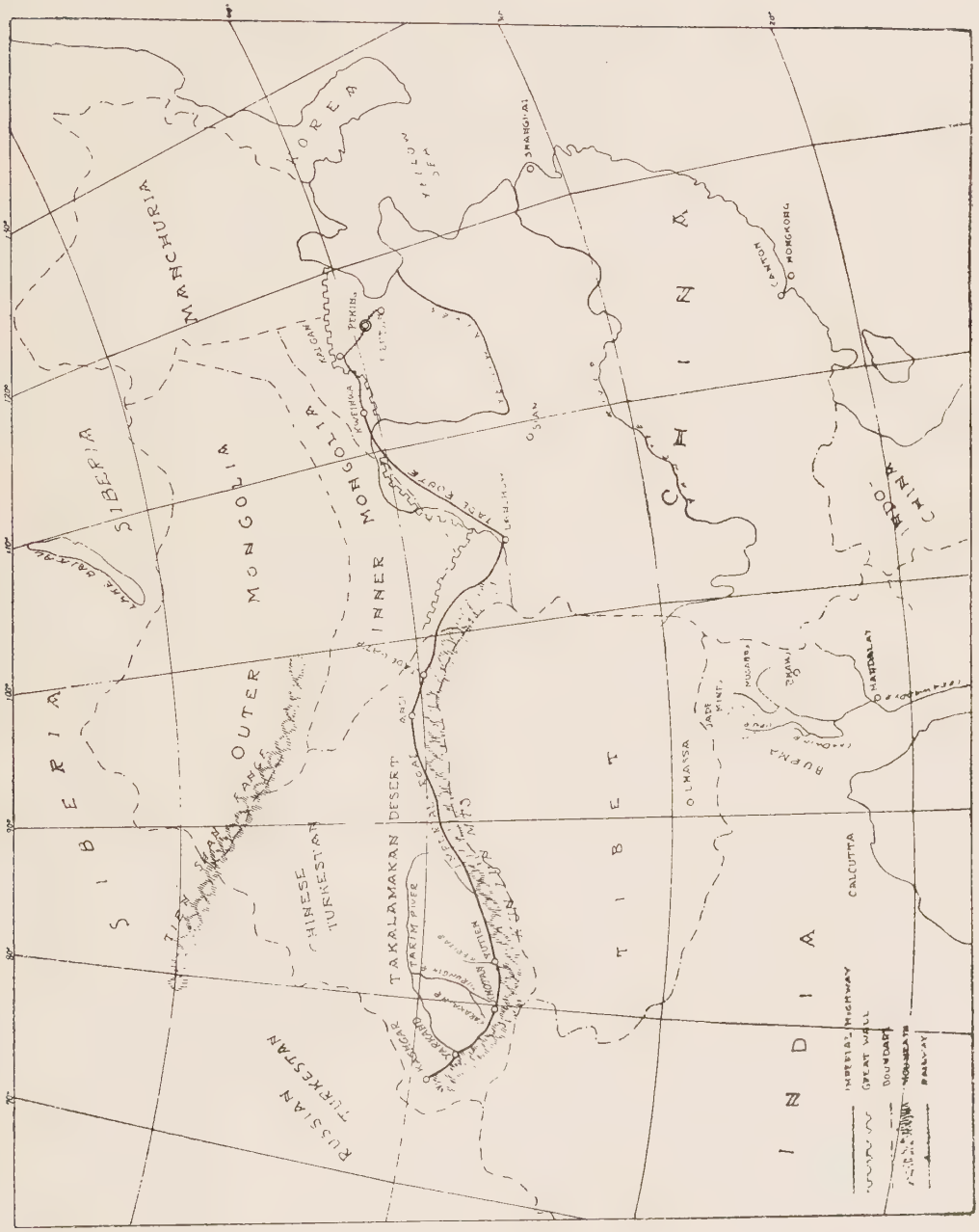
Writing on bamboo slips found at Tun-huang early in this century support the stories found in old Chinese annals of the military exploits of the area. On these can be read commands issued to the officer in

charge of the Jade Gate garrison about the time of Christ. The Yü Men is perpetuated during the following centuries in the writings of scholars and emperors alike, not only for its flourishing trade, but because of its literary allusion to the heavenly position of jade. Ch'ien Lung in the 18th century composed an essay on this theme. The name was likewise borrowed for one of the city gates of Peking through which the jade caravans entered at the end of the long journey from Khotan, in the days before the terminal was the prosaic station of the Peiping Suiyuan Railway, outside the northwest or Hsichihmen gate.

The jade which has come from Turkestan during this great span of time is the less brightly colored, softer nephrite. While it is less translucent than the Burmese jadeite, it presents every color except the latter's emerald or imperial green. From the prized mutton-fat or yellowish white, through endless greens, yellows, blues, reds and blacks, runs the spectrum of China's native stone. Its toughness makes possible the carving of the most intricate shapes and designs.

Chinese Turkestan or Hsinkiang is the westernmost frontier of China, bordered by Russian Turkestan, Tibet and Mongolia. In all of its 400,000 square miles, jade is found only in the south. The T'ien Shan Mountains form a northern rim and the K'un Lun Mountains a southern wall for the vast Takla Makan desert on whose southern edge lie the jade fields. The folds of the K'un Lun ranges and the glacier fed rivers have provided the great store of nephrite during the ages. The city of Khotan has always been the capital of this Kingdom of Jade situated in a fertile oasis, watered by the Yurungkash or River of White Jade, and overshadowed by the Mountain of Jade. The Yurungkash together with its near and parallel neighbor, the Karakash or River of Black Jade, cross the desert from south to north merging into one stream before reaching the Tarim or Yarkand River, which traverses the sands from west to east for 1,250 miles to empty into Lake Lop Nor. Further east is another series of rivers lining the desert, and the most important is the Keriya, or River of Green Jade, on which stands the town of that name.

Nomenclature in Central Asia is confused by the native Turki and later imposed Chinese appellations. Khotan may appear also as Ilchi or Hotien, the latter being the official Chinese postal address. Keriya


MANCHURIA
KOREA
SHANGHAI
PEKING
MONGOLIA
INNER MONGOLIA
OUTER MONGOLIA
SIBERIA
CHINA
TIBET
INDIA
CALCUTTA
LHASA
HANKOW
MONGKONG
BURMA
TAKLAMAKAN DESERT
CHINESE TURKESTAN
RUSSIAN TURKESTAN
TARIM RIVER
KHOTAN
YARKAND
KASHGAR
INDIA-HIGHWAY
GREAT WALL
BOUNDARY
RAILWAY

to the postal clerk is Yutien, although curiously enough its first character Yu is not that of jade. Other jade centers of the Takla Makan desert are Kashgar to the far west which is Shufu to the Chinese, and Yarkand, now Soche. Both Kashgar and Yarkand are situated on tributaries of the Tarim from which respective rivers they take their names. In all of these streams, jade boulders and pebbles are to be found.

The Chinese with characteristic picturization of their language define jade as "water stones" or "mountain stones." In these two expressions are told the genesis of the gem. The Khotan district has yielded up its jade in three ways. In far distant times mines were worked in the almost impassable reaches of the K'un Lun range where all of the rivers have their sources. Ancient travellers have left their records of daring miners who were away from the settlements for a year's stretch, on their search for the valuable stones, which were first cracked from the rocks by the heat of fires and then pried loose to rumble down to the lower levels where they were put on yaks and carried to the markets in the oases. Some western visitors have asserted that all trace of these ancient mines have been lost. That, however, is not the case, for a party of European scientists which passed there in the last few years photographed the mines in actual operation. Work goes on today in the vicinity of Suget Karaul about one hundred miles southwest of Khotan and some 12,000 feet above the desert. Surrounding peaks rise to as much as 20,000 feet and the miners must combat the cold and rocky desolation.

While this primitive form of separating jade from its natural state continues, it is in another way that most of the "mountain stones" are obtained in the Khotan field. The Turki gentry who can finance parties of laborers, stake out claims in the dried-up river beds and old gorges where narrow pits are sunk through the surface gravel. If fortune smiles upon the enterprise, jade boulders are found in the clay deposit at a depth varying from ten to twenty feet, but it is more likely to be many months of disheartening digging before a strike is made and profitable stones brought up to be sold in the markets. The uncertainty of the mining accounts for the great number of deserted shafts dotting the desert, but it is a custom of the land that once a man has marked

Present jade mines 12,000 feet above sea level in the K'un Lun Mountains near Suget Karaul. The mined jade is carried down to Khotan on yaks.

his claim, it must not be molested by another even though he no longer works it. Archaeologists find the areas about these old pits a happy hunting ground, for under the sand are remains of the small villages in which the laborers lived. Perhaps nearby will be a fresh jade digging with a live settlement which in years to come will offer an equally fertile place for the scientist to excavate. This perpetual shifting about is indicative of the speculative character of such jade mining. Local workers are recruited and paid something less than one American dollar a month with their keep. They do not participate in the sale of any jade found, but a bonus is offered for the more valuable discoveries. One master is on record as reporting a profit of over four thousand American dollars after three years' operations.

While this manner of obtaining jade might be said to produce "mountain stones" merely because they are brought up from the earth, it is more correct to call them "water stones". The boulders and pebbles were washed down by the now dry rivers years ago and gradually covered with clay, gravel and sand to a depth of many feet. However, they in every respect resemble the true "water stones" carried down from the mountains and picked from the beds of the Yurungkash and Karakash today. This third industry is romantically known as "fishing for jade". Poetical Chinese writers in the past have described how the natives went out in the full moonlight when it was easier to observe the fine pebbles and boulders which were brought to the surface by the men diving to the stream bed. That might do very well for the pebbles the size of a fist, but other means must be used to drag boulders from the water when they measure three feet and weigh up to four hundred pounds.

A jade boulder freshly rolled to the bank from the river is a rusty colored, smoothly water-polished stone such as might be picked up in a stream bed anywhere in the world. There is nothing to indicate what sort of jade is protected under the unbroken skin or rind, and this makes the lottery of jade fishing so tempting to the natives. In the market at Khotan the agent for the Peiping lapidary will first examine the boulder for external smoothness and richness of color as well as general contour. All the while he is picturing in his mind the shape or design to which the particular raw piece will lend itself; whether the

A natural boulder, 8″ high, discolored to reds and browns, preserved for many centuries as a curio.

Blocks of commercial jade as they arrive in Peiping with small polished surfaces. The largest is an 18″ cube from Burma.

rind will have to be cut away completely; whether its iron reds can be retained to give contrast to the green or white inside, or perhaps form the eyes or hide of a fantastic beast which the artist will eventually fashion.

If the prospective purchaser is not satisfied with such a cursory inspection, he will insist that a section of the rind be removed in a process very much like the plugging of a watermelon to determine its quality. An oblong perhaps one by two inches is chipped through to the first touches of the jade within the skin, the latter sometimes being as thick as a quarter of an inch. Once the jade which has not been discolored by external influences is reached, it is given a high polish and the interested buyer can gauge both color and structure of the mass. When the bargain has been struck, the raw jade is loaded on camel cart or camel back in quantities up to 400 pounds, the common load for these great beasts, and the 2,000 mile journey to Peiping commences.

The trade in domestic jade in China is entirely in the hands of Moslems. The miners of Turkestan are native Turki and Chinese, but in either case followers of Muhammed. The purchaser is a Muhammedan agent of a Peiping house, and the caravan men are of the same faith. The lapidary turns his lathe in the shadow of his mosque, and the eager young assistants in the shops of Jade Street are likewise sons of the Prophet. It is due in no small measure to this unity of religion that the jade caravans generally come through from Turkestan unharmed, whereas other cargoes are pillaged repeatedly by the predatory Moslem tribesmen. The camel trains usually make the long haul with jade three or four times a year. With luck they reach Peiping in three months, but sometimes wide detours are made necessary by religious wars between the races of Turkestan, or by unusually menacing bandit operations. Even after the caravans are clear of Turkestan, they are faced with dangers from Mongol outlaws who at times have carried off thousands of camels with their leaders to hold them for ransom for a year or more. Avaricious officials put further obstacles in the way. Innumerable tax stations along the Jade Highway impede the shipments with levies which cannot be anticipated from day to day. However, in the amazing way the Chinese have of maintaining trade in the face of

seemingly overwhelming odds, sufficient raw jade gets through to keep the lathes working and the market supplied with finished objects of native jade.

Peiping absorbs practically all of the Turkestan output, leaving the Burmese jade to satisfy the factories at Shanghai and Canton. A small portion of the inferior grades remain to be worked in Khotan, Yarkand and Kashgar into common articles for local purchase. Likewise the artisans there are not so adept as were their forebears. Centuries ago there were as many as twenty-five establishments carving jade, and as early as A.D. 541 Khotan sent a large sculptured Buddha to China as tribute. However, when the Moslem conquerors from the west destroyed the native Buddhist rule, the sincere reverence for jade was lessened, and in the succession of wars for control of Turkestan which have continued to this very year, most of the best glyptic artists have sought other fields. Only fifteen years ago the Muhammedan warlord at Kashgar forcibly moved the jade carvers from Khotan to his capital, and although some of them have drifted home again, conditions do not breed a highly inspired jade culture in Central Asia such as is perpetuated in coastal China. Worked jades of great antiquity are found from time to time in Turkestan, and it is obvious that they were fashioned on the spot and not returned from China proper, after having been carved from raw jade originally shipped from Central Asia.

Five great travellers, two Chinese going westward, and three Europeans coming eastward, followed the Imperial Highway through the Kingdom of Jade between the 4th and 17th centuries A.D. The first was the Chinese Buddhist pilgrim, Fa Hsien, en route to India. He was struck by the fact that the natives dressed like his own countrymen and were ruled by a follower of Buddha who supported large numbers of priests. In A.D. 645 Huan Tsang, another religious zealot off to the seat of Buddhism, does not seem to have been so impressed by what he saw in the jade country. From that time the records skip to the writings of Marco Polo during his eastward travels in A.D. 1273-4 when headed for the Mongol Court at Peking. By that period the Moslems had replaced the Buddhists in Turkestan and the intrepid Italian found the natives of Khotan to be "worshippers of Mahommet", but nevertheless he pronounced "Cotan, the capital, the most noble of all." He

Crude working conditions of Turki lapidaries at Khotan.
On the ground are jade boulders.

also set down his impressions of the rivers of jade and their working in pretty much the same fashion as have many other visitors to this desert oasis.

Jade gave a greater thrill to the Franciscan, Friar Odoric, as he went through Turkestan before reaching the same Mongol Court of Peking in A.D. 1321. His description of the Khan's great jade jar in the palace is really a classic. It remained for the last of the historic Europeans who crossed Central Asia to be more enthusiastic. This was the Jesuit, Father Goes, whose exploits with his surpassing jade stone obtained during his year at Yarkand, were noted in the preceding chapter. The Portuguese soldier-priest was in the Kingdom of Jade in the years A.D. 1603-05 when he found that jade as an article of caravan trade outdid all others. Despite the tribulations of getting it through to Peking, the commerce was highly profitable since the emperor in his dignity felt constrained to pay exceedingly great prices for the finest specimens. Tradition demanded that the merchants submit their entire stocks to the Court for choice, but after that they were free to dispose of the balance in the open market. With such imperial patronage, it is natural that private subjects were eager to secure their own jades.

Father Goes was a splendid reporter and he describes the existing jade mining in Khotan with minute care. He, furthermore, confirms the fact that the jade carvers of Turkestan in the 17th century were worthy peers of those in the capital at Peking. He writes: "They fashion a variety of articles such as vases, brooches for mantles and girdles, which are artistically sculptured in flowers and foliage, and which certainly have an effect of no small magnificence." It is unfortunate that this observer was fated to die in Suchow and never reach the Mongol court, otherwise we might have had a similarly colorful and accurate picture from him, of the emperor's splendid jade collection. These earlier adventurers across Central Asia have been followed through the subsequent centuries to the present year by a score or more of trained European and American archaeologists, geologists and explorers who have dug into the desert sands and carefully reported what they saw above the ground. Nevertheless, the lure of the historic home of China's precious jades is not one whit less than is the outside world's ever growing attachment to the stone itself.

From Khotan we make the long jump to Burma, the present prolific source of Chinese jade. The Chinese market consumes practically the entire production of the brightly colored, hard jadeite of the Burmese mines. The greater part goes to the lapidaries of Canton and Shanghai, but some finds its way to Jade Street in Peiping to compete with the nephrite from Turkestan. This victory for the Burmese trade is the more startling when it is realized that the Chinese long held an aversion to purchasing the essential jade from alien shores. On several occasions venturesome captains had brought loads of jade from Australia and other points, but the cargoes always were turned away by the scornful Chinese as being poorer than their own mineral and therefore unworthy of their carving or use. Native pride in their own gem and its seemingly inexhaustible supply, carried the Chinese through close to five thousand years. Then they succumbed to the exquisite colors and translucence of the foreign product, and in A.D. 1784 began the betrayal of their indigenous nephrite for the wiles of jadeite. Although the Burmese mines were known as early as the 13th century A.D., it was not until the close of the 18th century that relations between the countries made it possible to keep a steady stream of jade flowing into China.

Heaven most certainly held a protecting influence over its sacred stone, the Chinese native jade, in that it ordained the complete failure of no less than four Chinese military campaigns against Burma. Had these been successful, it would have been reduced to a tribute paying dependency, and it is inevitable that jadeite would have been the foremost article of flattery and appeal for favor of the Son of Heaven. The grandson of the Mongol Kublai Khan as Emperor of China, A.D. 1295-1307, made the initial attempt to invade and conquer Burma. This was a complete fiasco. In A.D. 1660 the pretender to the recently overthrown Ming rule took refuge in Burma and demands for his extradition were refused. The new Manchu Emperor gave orders for an armed expedition into the neighboring state, which rather than fight, handed over the Ming and his son for strangulation. In A.D. 1765 the Burmese occupied a section of Yunnan Province which enraged the fiery Emperor Ch'ien Lung. Twenty-two thousand troops were decimated in the invasion of the offending state in 1767. This shocking defeat was

avenged two years later when a Chinese army of 60,000 attacked the Burmese while they were beset by a war with Siam. A treaty of peace followed in which the Burmese promised to send tribute to China. The pact was never carried out and no jadeite reached the Court of Peking in that way. It might have been otherwise, for one of Ch'ien Lung's generals died during the campaign at Bhamo, the heart of the jadeite trade, and his followers must have been impressed with the possibilities of this new form of jade. The final episode in the stormy relations between the two countries was the signing at Peking by a descendant of Ch'ien Lung of the Burma Pact recognizing the sovereignty which the British had acquired. This Sino-British Treaty was dated 1886 and paved the way for the present important intercourse.

It is not too far-fetched to imagine that the various Chinese incursions might have resulted in victory, and the subjugation of Burma to a state of vassalage with the usual offering of tribute. In this, Heaven was on the side of China's jade and permitted it to reign supreme and without competition from the alien jadeite, until every one of the flowery eras of cultural and artistic endeavor had waned. When in 1784 Burmese jade began coming to China, Emperor Ch'ien Lung was already seventy-two years old, and he was to abdicate fourteen years later, bringing to a close the last golden age of production. So Turkestan jade held sway until the end, and when it had to give way, it merely shared a feeble field of artistic impulse. From this it is obvious that every great piece of Chinese jade of any antiquity must be of native and not foreign stone.

In extenuation of this betrayal of its own product, China can point to the fact that it was an adventurous Chinese who first discovered the mines of Burma in the 13th century A.D. Others of his race from time to time went into the wild and hostile Kachin country, but the Burmese jade, while known to China, was so scarce as to be prohibitive in price and accordingly figured very little in the industry. This stone was not identified as differing from Chinese nephrite until 1863 when Damour analysed it as jadeite, a completely separate mineral. Twenty-three years later a British expedition into the inaccessible mining district made the initial modern investigation.

Records furnished by the British Administration of Burma show that the first producing areas were those along the Uru River, where total lack of roads, disturbed political conditions and dangers to health, militated against any great expansion of the enterprise. Many Chinese traders had visited the country never to return, the earliest of these entering Burma from Momien on the Yunnan frontier, whence they proceeded up the Uru valley to the mines. By 1789 the route shifted from Ava to Monywa, and up the Chindwin and Uru Rivers to Sayua. When trouble left that unsafe, the present route was followed, namely a start from Katha and then along what is now a railway to the pits at Mogaung. This direct passage to China through Bhamo had been known for centuries, but had been closed for a long period owing to the unfriendly attitude of the tribesmen.

In 1805 the first consignment of jade was despatched to Senbo down the Mogaung River where it was taken over by the cotton caravans. About this time, the Burmese kings began to realize what a fruitful revenue was to be had from the Chinese passion for jade, and in 1806 a collectorate was established at Mogaung. Besides a tax at the mine, a 33⅓% ad valorem duty was levied when the jade left that city. Bar silver was used to pay this excise, which was continued until 1874.

Fortune smiled on the industry, and from 1831 to 1840 there were at least 800 Chinese and 600 native Shans at the mines. Yunnan was the destination of the product over both of the chief lanes. The Sino-British War of 1841 brought the trade to a standstill, and with the subsequent Taiping and Panthay rebellions in China, there was no betterment until 1861, when the first Cantonese merchant arrived in Mandalay. In his eagerness, he departed homeward with every bit of available jade, which was considerable since stocks had piled up during the disturbed years. He was soon followed by other compatriots, and the importing was in full swing as the mine at Sanka was worked at high pressure. An experiment of the Burmese King in cornering all the jade between 1866 and 1867 proved a failure, for the producing Kachins immediately retaliated by lowering the output to pieces of poor quality. That innovation was dropped, and the quarries at Iku and Tamaw provided fresh sources to meet the frenzied Chinese demands.

Fifty thousand rupees were paid by a Chinese, Wu Chi, for a three year concession in 1880, and he made a fortune. Another Chinese syndicate took up the monopoly, and despite unsettled conditions and occupation of Upper Burma by the British, it too showed a large profit at the end of the period. The new British Administration continued the system of farming out the jade tax on the basis of a 33⅓% return from the lessee.

The Burmese mines attracted the attention of British explorers early in the last century. The first white man actually to reach the pits was Dr. Griffith. He reported the jade to be found as boulders mixed with others of various rocks imbedded in the brick-colored yellow, or nearly orange-yellow clay. At that time, the excavations varied in form, some resembling trenches, while none was deeper than twenty feet. Foreign investigation rested there until the inspection by Noetling in 1891-2.

The jadeite mines are located in the Kachin hills lying roughly between latitude 25° and 26° North, and longitude 96° and 97° East. Quarrying has shifted during the years through Hsima, Massa, Mopang, Tamukan and Sanka, but these areas are now non-productive. Noetling on his visit, besides observing the boulder deposits remarked by Griffith, reported that jadeite had been discovered in situ in a dark serpentinous rock in the tertiary sandstones and clays.

Jadeite today is mined at three places, Tamaw, Hweka and Mamon. Tamaw is a plateau 3,000 feet high, stretching for 10 miles from north to south and 1 mile wide. The jade occurs in a dyke of serpentine, and the quarries cover an area 500 yards long and 200 broad. Twelve shafts have been sunk from which the stone is brought to the surface. These represent different claims, all let out to Chinese dealers by the native chiefs. Underground workings are connected, but the fire process for cracking the rock is the common method. When the heavy rains bring malaria, all mining stops. Likewise the shafts become flooded and must be baled out before operations are resumed. The period of working is thus limited to the three months of March, April, and May.

At Hweka, jadeite occurs as boulders in a conglomerate. The quarries are situated on the slopes of a hill to the north of the villages, and as the mines are not deep and do not accumulate water, the season

is longer than at Tamaw. Boulders are the formation at Mamon, and are found in the alluvial deposits of the Uru River and also in the river bed itself. In recent years jade stones have been transported to Rangoon and shipped to Chinese ports, although some trade is still carried on via the overland rout into Yunnan Province. The highly valuable emerald green jadeite, of course, is found only in rare quantities, whereas white and various shades of pale green are common.

The Burmese hillmen who do the quarrying look upon jade as a mystical gift from Heaven, just as do the Chinese. They locate new mines by means of a divining rod of burning bamboo, and the shaft is opened only after an elaborate tribal ceremony. The same ritual is repeated at the re-opening of old quarries after the rainy season. Mine timbers are frail bamboos tied into intricate networks. When the demand for jade is particularly heavy, some of the pits are worked after the rains have come by keeping fires lighted at the bottom to dry up the water. The heat above is terrific, and the workers wrap plantain leaves about themselves as they prolong the digging against the forces of nature. This, and the generally unhealthy conditions of the district, cause great mortality among the Kachins.

Bhamo, the trading point for jade dealers, is a colorful spot. Chinese from Yunnan rub elbows with Kachins, Burmese, and Chinese Shans, while all endeavor to make themselves understood in a mixture of Chinese and native dialects interspersed with broken English as a lingua franca. Despite the pressure of Chinese buyers at Bhamo for more and more jade, the fact that the Burmese supply appears inexhaustible, caused British experts who visited the mines to deem it unlikely that modern western mining will supersede the primitive Kachin methods for a long time, if ever. The needlessly large loss in cutting is more than offset to the present generation by the great prices which Chinese lovers of jade will pay for this alien jadeite.

With the disposal of these two main sources of China's current jade industry, there remains to mention scattered places in China from which doubtful and poor quality jade stones come. At Wen Ch'uan Hsien in Szechuan Province a small quantity of cheap jade is mined. A green and white stone from Soochow near Shanghai is a serpentine rather than jade, and admitted by honest Chinese dealers to be jasper jade.

The same variety is found in southern Manchuria and worked into many cheap objects for the Peiping trade. A very dark and lusterless green jade became popular during the last dynasty, and comparatively small quantities are found in the thinly cut wings of butterflies of hair ornaments. This is commonly known to the native merchants as Yunnan jade, but it does not figure in the modern industry.

China's long refusal to consider jade from abroad is remarkable in view of the fact that nephrite is found in Siberia, Tibet, Alaska, in many countries of Europe, South America, perhaps Mexico and Central America, British Columbia, Egypt, and above all in New Zealand. Although jade is reported present in India, the Burmese Administration states flatly that the only commercial jade in the Indian Empire is that of the Kachin hills.

Illustrating the mistaken views of the location of jade in situ in China is an article by a European recently given wide publicity in Far Eastern publications. This boldly declares that "the Imperial jade quarries of China" were re-discovered during the digging for stone of the new capital buildings a few miles west of Nanking. The author describes how this spot had furnished the Chinese court with jade from the 7th to the 17th centuries when it was forgotten. The assertion is further made that sufficient jade remains to defray the entire cost of constructing the Chinese capital. As might be obvious, a leading Chinese geologist dismisses this as pure fabrication since there are no records to show that jade ever was produced at Nanking, and certainly nothing in recent geological tests indicates that it could be present there.

*Chapter IV.*

## MODERN JADE INDUSTRY.

DURING the uncertain days which followed the abdication of the Ch'ing Emperor Hsüan T'ung, thereby bringing to an end the four thousand years of reign by successive Sons of Heaven, the future of jade looked darker than it ever had before. The imperial panoply had fallen before the feverish democracy of the new republican politicians, and the courtly and gentle symbolism of jade was at an end. Except for use of the jade seal "which transmits the State", all ceremonial paraphernalia were discarded with the emperor and jade was left without its chief patron. Here Heaven intervened once more on behalf of its favorite gift to man. In a few years Europe was to be locked in death struggles on the eastern and western fronts. Obstacles were put in the way of production, working and marketing of jewellery of gold, diamonds and other stones precious to the occidentals. Just as American tourists in the years 1914-18 were diverted from Europe to China, so the taste in the most costly adornments shifted, and Chinese jade became fashionable.

Both Europe and America in the succeeding twenty years have become jade-conscious. Whereas before, the stone was known abroad only in the comparatively rare specimens of museums, or the minor pieces brought back by the more audacious travellers to far Cathay, it has now become a regular commodity in department and jewellery stores catering to the most fastidious buyers. Each year has witnessed an increased appreciation and an eagerness to possess jade on the part of occidentals. However, there still remains a great gap between the esoteric Chinese love of the stone and the present western fashion for it, which might still be classed as only a fad. Americans and Europeans go in for white, greenish whites and the emerald green colors, but as

The east entrance to Peiping's Jade Street.

Jade Street with its English and Chinese shop signs.

yet have not learned the beauties of the subtle colors and shades so highly prized by Chinese connoisseurs during the centuries.

This fact is illustrated by the name which the practical minded Chinese merchants have given to a poor variety of light green jade. Because of its cheapness, this latter became very popular with American tourists and exporters, and it soon grew to be known among the Chinese as "mei kuo lu" or American green, a name unheard of before the World War. In similar vein, is an experience with the jade expert of a well known and exceedingly expensive Fifth Avenue jeweller in New York. After he had examined with interest a prettily matched set of pendant and bracelets of blue jade, his comment typified the common American idea of the Chinese gem:

"If you tell me this is jade, I believe you, but I would not have called it that myself."

At that very moment crowds of Fifth Avenue shoppers were standing admiringly before his show windows gazing at translucent emerald green pieces of Burmese jadeite bought from the treasure chests of the famous Empress Dowager of China. Cases inside held scores of other stones of the opaque, light green Turkestan nephrite set into jewellery such as appeals to American buyers. At prevailing prices, there were several hundred thousand dollars worth of jade in the stock of this dealer, yet anything other than the usual variety was, to him, not jade. If that were the extent of the knowledge of the man in the trade, it does not require much imagination to realize the meagerness of what his customers knew on the subject.

Thousands of American visitors to Peiping have expressed the desire to take back with them a single stone or some other souvenir in jade. One and all, after being shown suitable pieces, ask the identical question:

"But is it real jade?"

This undoubtedly comes in a large measure through the inherent idea in western minds that all jade has a comparatively high value in dollars and cents. They could not know that a Chinese lover of jade might carry in his pocket a token which he had bought for a few dollars. For him the deep discoloration and the smoothness of years of handling had produced a treasure immeasurable in worldly currency. The

answer to the American visitor, therefore, must be that it is "real jade". Unlike diamonds or other gems, which within a reasonable range are much the same in general appearance, at once dividing the field into real and imitation, jade refuses such easy classification. At the Jade Market of Peiping I found a boulder 6″ through for the equivalent of less than four American pennies. Despite its cheapness, it is what the stranger would term "real jade'. At the mine, such a mass sold for a price in copper cash so low that it would be impossible to estimate it other than in a fraction of one American cent. The answer lies in the fact that when it was sawn in two, the quality of the core was too low to warrant its being put to the lapidary's wheel for carving into an ornament or utensil. Nevertheless, it is genuine, just as is the ring stone of emerald green from Burma which in New York sells for many thousands of dollars.

In replying to American friends, there is no desire to be hard on their ignorance of the Chinese stone when they seek to determine whether their purchase is "real jade." The Chinese for hundreds of years have devised many ways of imitating jade. However, their imitations are more likely to be of old specimens such as do not yet appeal to the untutored taste of western buyers. It is true that they will bury jade in the earth, or employ chemicals to give the discolored and eroded effect of ancient pieces to newly mined stones. Lately they have learned the advantage of extending this fraud to Americans who commonly preface the purchase of every sort of Chinese object, be it jade, porcelain or embroidery, with the question:

"Is this an old piece?" The retort invariably is, "Yes."

One American lady who had given fifty dollars for an allegedly old bracelet, was being entertained by a Chinese official whose lack of English made necessary an interpreter. She proudly exhibited her find, and the elderly gentleman upon being asked whether or not the bracelet was old, bluntly said it was not. However, the young interpreter was just back from college in the United States and he deemed flattery to be wiser than veracity under the circumstances. Through him the host's opinion was transformed into "yes." The next question as to what the jade was worth, was answered by, "a few dollars." The suave interpreter raised that to "fifty dollars", and the delighted American exclaim-

ed that it was just what she had paid. She went away serene in the knowledge that she was too cunning to permit a dealer to take advantage of her.

It is exactly on this point that so many western visitors go astray in purchasing jade in China. They confuse the fabulous esteem of the native for his stone, with an equally fabulous value in dollars and cents. While the Chinese are human enough to trade on their sacred jade, the proportion between their regard for it and a cash value, does not reach the same ratio as it would in the more materialistic west. Furthermore, the alien buyer often fails to take into account the much lower standard of living and commodity prices in China. What to the Chinese might be high, appears absurdly low to the American, schooled to evaluate his purchases in terms of what he had to pay. Likewise he is naturally inclined to judge jade in China from the prices he meets at home where the stone, due to its comparative rarity, and the fact that it is considered a luxury for the rich alone, is more likely than not to be out of all proportion to market value in China. On the other hand, the American is apt to lose sight of the fact that Chinese merchants have dealt in jade twenty times longer than the American Republic has existed, during which span they have learned what they can obtain for any given variety. The visitor's dream of picking up a rare piece of jade for a song is very pleasant, but none the less unrealizable. It can be taken as a maxim for China as elsewhere, that a cheap price will buy nothing but cheap quality. However, such cheapness does not necessarily bar it as "real jade". In fact, it is conceivable that jade might yet be sold in the popular five and ten cent stores of the west through differences in exchange between Chinese and foreign dollars and low labor costs. Small jades suitable for rings or brooches can be had for a few American cents, and they might be sold for little more to cover duty, transportation and profit in the United States. Again, this would be "real jade" and not imitation.

Indicative of prevailing Chinese prices, is the fact that the most costly specimen of Turkestan jade on the Peiping market today is the beautiful and historic green jade jar of the Emperor Ch'ien Lung. This weighs 320 pounds, is 31½″ high, 21″ through its middle, and 8½″ wide at the mouth. It can be purchased for $60,000 silver, or approximately

Ch'ien Lung green jade jar 31½″ high.

U.S. $20,000 at current exchange rates, which shift to such an extent that two years ago the value would have been nearer U.S. $15,000. Naturally, to this would have to be added the 5% Chinese export tax, and high costs of safe transport and insurance. However, there would be no American import duty because of its antiquity. The jade is of a wonderfully even, dark green color, and its carving in the style of the early bronzes is of classical simplicity and perfectly executed. In addition to the intrinsic value of the object, there is an almost higher historical worth. On the mouth of the jar are carved six exquisite characters, "Ta Ch'ing Ch'ien Lung Nien Chih". The translation assures the fact that it was fabricated in the reign of the Great Ch'ing Emperor Ch'ien Lung. Authenticity is guaranteed by knowledge of its source. Some time in the 18th century, eight massive jade boulders were unearthed in Turkestan. Four were white and four dark green. They were brought by camel caravan over the Imperial Highway and presented as tribute to the emperor. In Peking they were turned over to the lapidaries of the Imperial Factories which wrought the fine jars. For nearly two hundred years they graced the various pavilions of the Forbidden City. When the Republic failed to provide the deposed Emperor Hsüan T'ung with the yearly pension promised by the Abdication Treaty, bringing hard times to the shadow Manchu Court, the jade treasures were secreted out of the Palace. A Chinese bank accepted custody of these "Eight Strange Pieces" as they had become known, against a large loan. Repayment was impossible after troops of the Christian General Feng Yu-hsiang drove the Boy Emperor and his wife from the Forbidden City into exile in the Japanese Concession at Tientsin. Thereupon the bank sold the jars. It is difficult to trace all eight, but one went to a well known Japanese dealer, two were sold to local Chinese collectors, and another pair was taken by a Peiping merchant. He has since disposed of one, and the other remains on the market. While it is not easy to speculate upon the figure which might be set were it offered for sale in the United States, there is good reason to imagine that in the boom days the asking price might easily have exceeded a quarter of a million dollars.

Contrasting with this jade treasure, the same merchant who maintains the largest factory in the old capital, offers a newly carved green

An exquisitely wrought green jade vase, 12″ high.

vase, 12″ high, for $1,500 silver, or approximately U.S. $500. This piece is wrought with dragons rising free from the body in amazing design and workmanship. It is of dark nephrite, and cut so thin that an electric light shining inside sheds a bright glow. Three years of constant work were required to fashion it. Side by side with it, the shop displays small objects in coarse jade selling for a few American cents.

American knowledge of the greater phase of the Chinese jade industry was developed through the two famous pieces displayed at the Chicago Century of Progress Exhibition. The first was a green jade tablet, 4′9″ tall and 2′6″ wide. It was carved in the Northern Wei Dynasty, A.D. 476, during the devout Buddhistic period of China. Its entire surface is covered with finely wrought Buddhas, numbering more than twenty. Antiquity and historical association make the jade invaluable to its owner, who sent it to Chicago in charge of a trusted friend, covered by an insurance policy reported to be $12,000,000 Chinese currency. It is of the native nephrite.

The second treasure was the modern pagoda, 4′2″ high and 13″ at the base. Although it weighs 75 pounds, the mass of Burmese jadeite from which it was fashioned weighed 18,000 pounds and was 8′ by 4′ by 2′ when mined. The owner, a Shanghai merchant, values the pagoda at $1,000,000 U. S. currency.

When the stone was taken from the earth, its fine green color forecast the fitting use to which it was put. A famous artist was employed to make the design, which he did only after visiting various parts of China to study the best among ancient pagodas. The two selected as models were the historic structures at Lunghua, near Shanghai, and at Soochow. Measurements for its seven stories were entrusted to a veteran Peiping carver under whose direction one hundred and fifty of the best lapidaries were set to work. Windows, balconies and sloping roofs with their delicate wind bells were wrought with minute attention to architectural detail.

After ten years the finished object was ready for exhibition at Chicago. From the same block were carved the arch, miniature standard lamps and a sun dial. These are all replicas of marble originals which adorn the Forbidden City at Peiping, and furnish a touch of reality to the pagoda's terrace as it rises in three tiers. A half

million hours of back-breaking and eye-straining labor were put into this jade to make it a fine illustration of the fact that China retains its reverence for the stone over which she still maintains the mastery of carving.

The United States is by far China's best and only large customer of newly worked jade. The yearly shipments average in the neighborhood of $300,000 Chinese currency. Against that, China expends annually in Burma a larger sum on raw jadeite. In 1932, according to the Chinese Maritime Customs, 503,804 pounds of jade stone, worth approximately $499,276, entered the country. There was a decided falling off in the next twelve months, for only 350,056 pounds valued at $327,984 were imported during 1933. Records show that no nation other than Burma sent jade into China during these periods. The Burmese Customs figures for one year list 200 pounds of jade going to Great Britain and 1,000 to the Straits Settlement. The latter in all probability was destined for Chinese merchants there. A kind of unwritten monopoly has thus been created between Burma and China since the last century. Burma reserves for China all of its jade output, and China in return steadfastly refuses to purchase elsewhere, although as we have seen, she has been tempted by nephrite from New Zealand. This trade, of course, does not preclude the new jade found in Chinese Turkestan, which comes to the Peiping market in quantities under 2,000 pounds annually.

The customs statistics are important likewise in defining the jade routes from Burma, and the centers wherein the raw stone is carved. The bulk of Burmese jadeite is trans-shipped at Hongkong for Canton, which in a single year will absorb 200 tons. Shanghai receives direct from Burma 17 tons, while Tientsin as the port of Peiping gets as little as 1½ tons. Over the old land route from Burma to China by way of Tengyueh in Yunnan Province, 7 tons were carted in the same year. There is no official record to show where the raw jade goes for working after entering Yunnan, other than that it is widely distributed. The large quantities arriving at Canton are partially kept for its own factories and the balance sent elsewhere, chiefly to Shanghai lapidaries.

Burmese Customs returns for the years 1916 to 1928 indicate the phenomenal rise in value of the crude stone due to the west suddenly

Modern lanterns made entirely of green jade. Height 17¼". Top diameter 13".

awakening to its loveliness. In 1916 the value of 100 pounds at the mines was roughly U.S. $45. By 1919, when the Chinese factories were hard put to meet the demands of domestic and foreign trade in face of the new popularity, the rate had increased to U.S. $135 for the same weight. The Chinese market in the following years appears to have become surfeited, and Burmese miners having watched the price drop during four years, cut production from the 1922 peak of 576,200 pounds when profits were high, to 196,100 pounds in 1928, at which time only U.S. $35 were received for 100 pounds. However, what China has done for Burma can be seen in the fact that the newly developed mines in 1836 had a total revenue of but U.S. $12,800. In 1922 this had grown to U.S. $907,369.

These values and quantities apply to the general run of uncut masses in which there is a large proportion of coarse, cheap white or streaked green, which does not command very much when worked into jewellery or ornaments. Likewise, the Burmese levy of 33⅓% ad valorem, plus the Chinese import tariff of 10%, shipping charges and profits taken by numerous middlemen, run up the ultimate cost to the lapidary, especially in distant Peiping. Here a lump of Burmese jadeite 18″ long and 8″ thick, weighing 170 pounds, will fetch as much as U.S. $1,000, or approximately U.S. $60 per pound. However, its small polished surface indicated that jade of a good color and translucence would be found in the core. On rarer occasions, when a Peiping merchant secures an unquestionably fine specimen of emerald green or imperial jade which can be fashioned into rings, earrings, bracelets or pendants, he willingly pays as much as U.S. $300. per ounce.

Nephrite from Turkestan fares badly in comparison with the worth of jadeite among Peiping dealers. White jade of the first quality, after its long and dangerous haul from Central Asia, brings only U.S. $50 per pound. This is probably one of the chief reasons why most of the current output of Turkestan remains with the Peiping lapidary instead of entering the Shanghai market in competition with Burmese stone, against which it shows less favorably as to color, lustre and translucence.

However, China's native jade continues to dominate the curio and jewel shops throughout the nation. The stocks of earrings, pendants bracelets, rings, hairpins and danglers from the flowery headdresses of

Flower basket in green jade with wooden stand. The jade is 12″ high.

the Manchus abound everywhere, either in their original forms, cut up and re-set, or merely detached from old settings. With the collapse of the imperial system and the impoverishment of courtiers and ex-Chinese officials of the old regime in the passing years, these personal treasures come on the market in increasing quantities. Jade Street is frequently the scene of a sad drama when a man or woman furtively enters a shop clasping a small cloth bundle. When it is opened, there is released odd bits of green and white jade. Sometimes it is an archer's thumb ring that had been handed down from generation to generation. Again it will be a sorry fragment of broken ring or earring, and the owner receives but a pittance in return. In times when civil strife is rampant in North China and battling armies march across the helpless countryside, the incident is repeated with a dirtily clad soldier as the vendor. The dealer does not voice his suspicion that the jades were torn from the ears and fingers of a panic stricken peasant wife or maid. In such cases the bargain price is next to nothing.

Another source of native jade is the ancient pieces which have survived through perhaps twenty centuries in the form of ceremonial utensils or even in uncut boulders. The constant opening of old graves provides another fruitful supply for the modern lapidary. More often than not, the tombs are disclosed in the course of well digging, the construction of houses, or the levelling of fields. Coolies are careless with their picks, and what otherwise would be priceless finds, are broken and hacked. The artisan takes these and fashions new objects according to what remains intact, or by the coloring and formation. Well preserved specimens notable for their discoloration arouse the imagination of the lapidary such as newly mined lumps cannot, and the softened material lends itself to his adept workmanship. Examination under a microscope of an eroded tomb jade will frequently disclose the lines left by a buffing wheel where a zealous dealer has sought to determine whether any commercial jade suitable for carving remains. Important bits of old jade were recently unearthed when Republican troops were preparing a military air field for use against the communists in Central China.

It is in these various ways that the abundance of jade objects remains on the market of Peiping today. A single visit to Jade Street

with its fifty shops, ranged down either side of a lane no longer than an ordinary city block, provides an astonishing insight into the trade. A stroll in and out of the delightful little rooms will place one in front of more than fifty thousand jades in an hour's time. Every color and shape wrought in China's sacred stone, from a frog which does not cover the nail of the little finger, to the Ch'ien Lung jar already described, can be seen and handled. Jade Street is merely one unit of the vendors to be found in fairs, special markets and scattered all over the twenty-five miles square area of the former capital. A survey made for me by the municipal authorities provides the addresses of no less than 142 dealers in jade, and when an endless number of pawn shops are added, the total is truly impressive. It would not be an exaggeration to say that during 15 years' residence in Peiping I have been in the presence of well over 1,000,000 different articles of jade in the collection of the Imperial Palace, in private hands, and on public sale. Until the national treasures were shipped to Shanghai in 1933, the official brochure referred to 100,000 pieces of jade housed in the Forbidden City alone. Individual collectors have as many as 3,000 objects, every one differing in some manner from the other, and all "real jade."

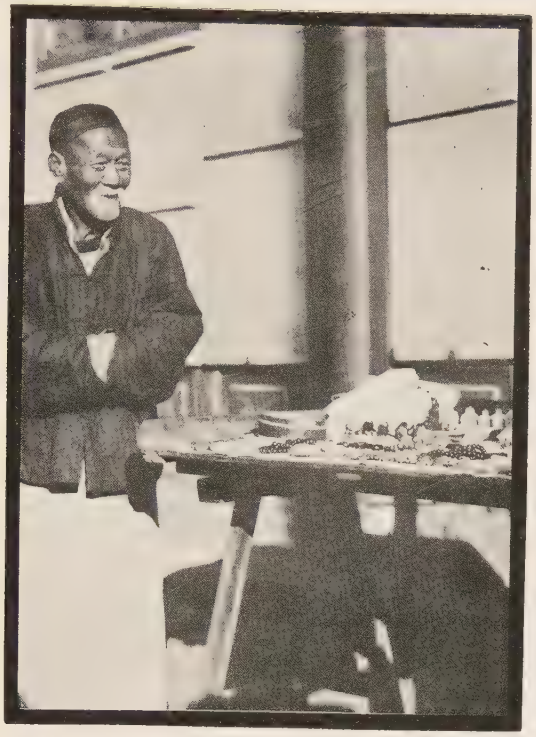
To a lesser extent, the same profusion of jade prevails in Shanghai, properly called the world's largest jade market due to its modern factories and foreign export business. In Horse Lane, buried away in the Chinese city about fifteen minutes' walk from the French Concession Bund, three major jade exchanges operate from 9 a.m. until 3 p.m. every day but Sunday. The busiest hours are in the afternoon when practically all of the 270 licensed stalls present their wares for sale. Seats on the exchanges cost from $15 to $35 silver a year, and the owners must be members of the Jade Dealers' Association. Trading runs as high as $60,000 monthly in the three places, and is generally limited to jades costing less than $1,000. The more valuable gems are sold in the privacy of the merchant's shop. These exchanges take care of the professional buying and selling. In addition, there are scores of jade and curio shops scattered in the Chinese City, and the foreign International Settlement and French Concession. Western jewellers add their bit to Shanghai's trade, and even the larger modern department stores exhibit the popular new varieties of the stone.

Profusion of jade and curios offered by one Jade Market dealer.

Canton has its own colorful jade market, shops and factories. Most of the early jades to reach the United States and Europe came from this southern Chinese city, where alien traders were first permitted to reside and do business, while the rest of the country was forbidden to them. The present day center of Canton's industry is the market in the west suburb. However, there, as in Peiping, the business is in the hands of conservative merchants who do not understand the intricacies of export, and are content with purveying to the domestic demand. In neither place do the merchants stoop to advertise their wares. It is too new for them to grasp, and besides, they explain that they have all they can do to supply their compatriots. In Shanghai, which has felt the outside impress, the enterprise is conducted differently, and modernity is more the note.

The hundreds of jade dealers in Peiping rely on their long established fame and the common whim of Chinese and western purchasers to go curio hunting in quaint haunts. It is certainly more fun to poke about the shops to find what you want, than to get your jade through a newspaper advertisement over a modern counter with the sale rung up on a cash register. Only in the last few years have the shops acquired allegedly English speaking attendants, and in the better and more conservative houses, it is still impossible to do business in any but the Chinese language.

One of the most diverting of Peiping's many interesting sights is the Jade Market, located outside of Hatamen Gate down a dusty or muddy lane, as the weather dictates. Here from dawn until eight o'clock every morning in the week, scores of merchants buy and sell in a large hall under a tin roof. Jade and a small quantity of semi-precious stones and general curios are offered. While the foreigner makes his purchase in the normal way of asking the price and then haggling over the bargain, the dealers in selling to each other do their protracted dickering by pressure of clasped hands inside their long sleeves. Otherwise the outsider might later in the day come upon a jade which he had seen change hands at the market, and thus be aware of its value. Not a word passes in this up-the-sleeve transaction and the onlookers are left in ignorance of the terms agreed upon.



A smiling dealer with his scanty stock outside of the Jade Market.

The lanes outside this important jade mart are lined on both sides with wooden booths on which the poorer vendors display their less important stocks. However, scarcely any variety of jade article, be it shattered or intact, is missing from these entrancing examples of Chinese patience to make a profit of perhaps only a few coppers. For the casual tourist wishing to secure a jade souvenir, these street stalls provide an hour's delightful poking and shoving into piles of what at first glance appear to be nothing but masses of miscellaneous chunks of stone. If you can show perseverance equal to that of the smiling merchant, the chances of eventually buying, for a few cents or a few dollars, a cherished jade, are indeed excellent.

Stages lower in Peiping's jade centers are the Thieves' Market and the Flea Market. Further south in the Chinese city from the Jade Market, there are congregated each morning after dawn, a disreputable lot of men who place their goods on the dirt at their feet. These are a cross section of the city where old clothes, oddments of silk and embroidery, silver, broken jades, glass bottles, empty tins, and a crazy assortment of ricksha tires, tools and decrepit bits of machinery lie side by side. Nothing sells for much above a dollar, but in the Thieves' Market an occasional find can be made of jade, silk or silver, which obviously came from better surroundings through the hands of dishonest servants or house robbers. However, the police keep a close watch on these rendezvous, and the better articles come at once under official suspicion.

The greatest treat for Peiping jade lovers is the fair held at New Year's time in the courtyards of the Temple of the Fire God. This is found in the Chinese city outside the Ch'ienmen or front gate in the Tartar Wall. Its entrance is on the Liu Li Ch'ang Street, where are located the curio shops handling books, paintings, bronzes, porcelains and jades for the native connoisseur. The attendants here are chiefly old men who revere their relics probably more than many of their customers. Their jades include the treasured ancient pieces from tombs, which in strange colors and shapes, have yet to appeal to the western visitor to whom jade is only green.

Once inside the gate of the Huo Sheng Miao, there is presented a picture of crowded humanity struggling for a glimpse of the scores of

Bargaining on the lane outside of the Jade Market.

stalls. These are piled higher than a man's head with every sort and shape of worked and uncut jades, beside which gleam other stones and curios. The number of jades within this small enclosure must run close to a half million, and prices of several thousand dollars are often quoted. Despite the wealth of this treasure trove with its milling crowds, it is guarded by two policemen armed with rifles standing at the entrance, chiefly to direct the pushing lines of traffic, and by a few other policemen who drift about inside. This fair has operated regularly for a great many years, and it would be a public scandal if a dealer should report a loss from theft. Further west on the Liu Li Ch'ang Street, there is a large garden which is similarly packed with curio and jade stalls, the latter selling cheaper grades. Likewise, the street outside is a haven for dozens more of miscellaneous stands, in the mazes of which considerable jade is offered.

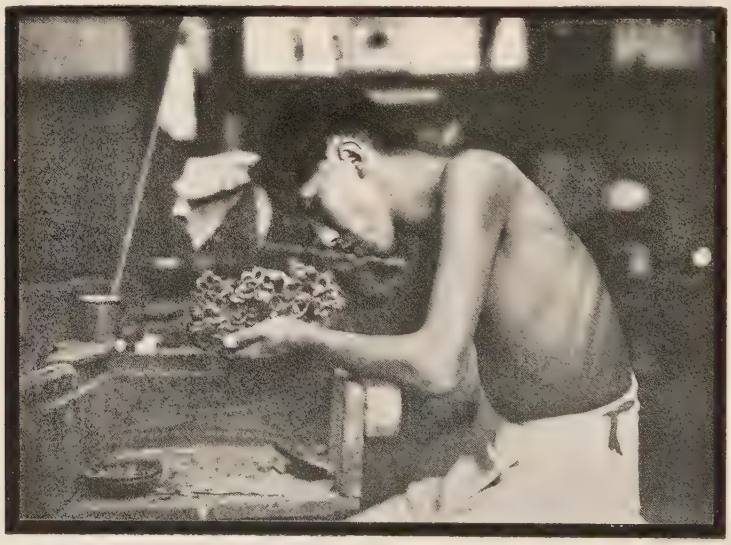
Here the patience of the jade merchant and his youthful assistants is demonstrated. Practically each piece is folded in a special kind of soft paper, or in brilliantly purple silk, each night. The next morning they are brought from the wooden chests in which they were stored, and again exposed to view. The dealers move their cases on hand drawn carts across the city to the three fairs which are held in historic temples on stated days of the month. It is plain to all on the streets that they contain much that is valuable, yet they are never molested by outlaws. The fair best known to foreigners is held on four successive days three times a month in the old Lung Fu Ssu Temple in the northern part of the Tartar City. There in the open air under canvas canopies, the jade and curio dealers attempt to sell their wares in a good natured, noisy form of bargaining. Whether the jade in question is worth a hundred dollars or a few cents, the quoted price is always many times what is finally accepted. Before succumbing to threats of departure, which the initiate always stages, the Chinese will loudly lament the fact that he paid highly for the article and stands to "lose money" if he sells at the proffered figure. Then when the bargain is struck, he beamingly wraps up the jade and takes payment with the friendly admonition of "hui t'ou chien", his confident farewell of "I will see you again." He may have effected a preposterous deal, but that does not deter him from hoping that you will return.

The influx of American tourists into Peking after the World War opened up an entirely different type of jade business. While the wealthier visitors bought expensive jade figures, bowls, and such large pieces, as well as emerald or jewel jade, those who did not have such expansive purses sought rings, earrings, pendants, beads and bracelets within their limited means. Likewise, during this period, the American and European population of Peking increased, and it too offered a market for the new costume jewellery. The foreign ladies brought pictures of ensembles such as the Chinese feminine taste had never known. The more inventive among the westerners began designing sets for their own adornment, and for shipment to eager American speciality and department stores. As a result, there has grown up in Peiping a mushroom trade in those articles which never existed before. From one or two tiny shops, the flourishing enterprise has developed into fifty or more, the majority housed in rooms which are crowded when five customers and the assistants gather in them. The jade market is combed for cheap green and white pieces, either whole, broken, or taken from Manchu headdresses. These are fashioned to order, or as the dealer imagines from his experience, will catch the eye of the foreign purchaser. The Peiping smith uses only silver, which is generally so pure as to be almost too soft for service. However, from it he makes rings, bracelets, and beads to set with jade and other stones. The fine Chinese seed pearl also provides a tasteful combination with jade.

At first these merchants outside the Hatamen Gate were content with typical Chinese buildings hidden behind paper windows, but with prosperity they have blossomed forth in western style shops with large show windows.

There is probably not one feminine visitor to Peiping who, after returning to America, does not feel a tug at the heart strings over mention of Donkey Alley. The ever-present, peaceful little Chinese donkeys standing outside the shop door have given the world-known name to this famous bead resort, which is nothing more than a narrow passage leading from a mud lane. The latter is draped with the colorful overhanging cloth signs of the jade and paper flower trade which centers there. At the head of Donkey Alley is located a primitive Chinese inn,

Simple equipment of the provincial jade worker who is repolishing broken objects at Taiyuanfu, Shansi.



An earnest Peiping lapidary and his jade.

which under the name of San I Fan Tien, has been operated in this same place for over two hundred years. There are three generations of proprietors living at the moment. The donkeys represent what, in a more up-to-date caravansary, would be the hotel bus.

While Peiping, Shanghai, and Canton boast of their greater jade markets and shops, there is hardly a city of consequence in the interior of China which is not similarly blessed on a smaller scale. The natives among the upper classes must have their jades and curios. Perhaps there may be only one or two dealers, but they keep changing stocks by purchase from the local families and by import from the coastal centers. Taiyuanfu, capital of Shansi Province, in the cradle of China's original civilization, has many such stores, and a considerable number of jades are to be found there. These are regularly bought in the neighboring villages from peasants who had invested their puny cash reserves in the stone, thereby enjoying the prestige which a piece of jade bestows upon a woman. Hard times force their sale to traders, and it is to Taiyuanfu, as well as to Sianfu, capital of the next province to the west, that Peiping agents go yearly in search of new supplies. It is not uncommon for these rural cities to have their own jade cutters. In Taiyuanfu I watched one turning his foot lathe as he repolished pieces or cut new shapes from badly broken fragments.

Peiping residents at rare intervals are given the privilege of attending jade auctions when the treasures of a financially depleted Manchu prince are put up at public sale. Sometimes it is the heirs who wish to divide the estate who order the disposal. However, the initiate is inclined to be skeptical of such offerings, since it is a common device of the less reliable jade dealers to band together and advertise their joint wares as coming from an Imperial family when they are nothing better than ordinary stocks, which have failed to move over a long period. The excitement of bidding is calculated to dull the senses of purchasers who would not have looked a second time at the same articles in the shops, and certainly not have paid the prices which competition for possession actuates. It is easy enough for the merchants to secure the use of a well known minor Manchu palace for these auctions by the payment of a small fee.

Therefore, it is mainly to Jade Street and Liu Li Ch'ang that both Chinese and foreigners go in search of first quality jade. The former short thoroughfare lies a few hundred yards outside the Ch'ienmen Gate in the Chinese city. Its entrance and exit at the east and west ends are closed at night by massive wooden gates ten feet high, topped with iron spikes and barbed wire to keep out prowlers of the dark. Over them in large English letters are spelled out the words, Jade Street. This is purely an invitation to American and European visitors who cannot remember the Chinese name. To the native population, the street is Lang Fang Erh T'iao, or the second branch of the passage. The latter refers to the fact that it accommodates traffic going west from the wide street running out of the Ch'ienmen Gate. Successive lanes are known as the first, third, fourth and fifth branches. The first, like Jade Street, bears an English sign. It is called Lantern Street, because of its principal trade. The same device has been adopted by the dealers outside Hatamen Gate for the lane on which the new jewellery industry has grown. That thoroughfare really is Hua Ssu Ssu T'iao, the fourth branch of the Flower Temple. An English sign labels it as Flower Street, while the first branch, which later competitors seized for their own, is styled Bead Street.

Names and signs play an important part in the merchandising of jade as in other commodities in China. The owner of the Ch'ien Lung jar presides over the Shop of the Eternally Precious Jewel. Near it is found the Shop Wherein Ten Thousand Jewels are Brought Together. This romantic atmosphere does not stop with the stores seen by the visitor. It extends to what in other countries might be a dreary factory site close to a smoky, rumbling railway. In Peiping when the jovial master escorts one to his factory, all is different. First there is a long ride through the Chinese city. On a narrow, unpaved street you stop before a red gate bearing only his name, and indistinguishable from the neighboring residences. In front of the brick spirit screen is a marble bowl with flowering lotus. Mr. Ch'ang invites you to join a group of his friends in a room furnished with the best hard woods and graced with fine porcelains, paintings and silk bound copies of the Koran in Arabic and Chinese, but not a single jade object. Mr. Ch'ang is a Muhammedan, as are all of his shop assistants and lapidaries. Tea

is served in small cups on which are traced Arabic letters, and you gaze out on a courtyard surrounded on four sides by conventional Chinese buildings. A small girl in gaudy magenta coat and mauve trousers reaching to the tip of her embroidered shoes, shouts with glee in her play. From behind silk curtains the womenfolk peep at the stranger.

After a rambling conversation, the host leads his guest to a plain wooden box on the veranda of the opposite pavilion. The lid is lifted to reveal the precious Ch'ien Lung jar. Despite its great value, it is left in the open, sheltered from the rain but unlocked against a possible thief. Mr. Ch'ang laughs at the suggestion of danger, for it is much too heavy to be removed without an uproar.

The inspection then takes one into a second courtyard over which a permanent roof has been erected. There in an area but a few yards square are arranged row after row of crude lathes. The space between them is so narrow that walking is difficult and one must be extremely careful not to bump the arms of the workers. Rooms on three sides are likewise filled with wheels and lapidaries who are even more crowded than those in the open. Eighty men and boys here produce the wonders of jade seen in the Shop of the Eternally Precious Jewel. While operating their treadles, they look toward a wall screened by flowering trees forming the background for a graceful stone figure of a fairy goddess. One of the pavilions serves as a mosque. On its floor are the individual prayer mats, while a finer carpet rests in front of a bare white niche in the west wall, indicating the direction of Mecca, towards which the faithful prostrate themselves five times daily.

It was a natural assumption that these artists would be the sons and grandsons of previous jade workers, but Mr. Ch'ang explained that this had been a carpet factory up to ten years ago, when it was converted to its present production. A few experts in that short time had trained the eighty I was watching. Like their machines, the lapidaries represent a feudal system of labor. They are provided with living quarters and food, as well as a place of worship. The apprentices receive $2.00 a month in cash, and the master craftsmen $30. Even at this pittance of wage judged by western standards, say U.S. $10. per month at the maximum, the cost of producing a fine jade is considerable in relation

to what it will bring on the market. The dragon vase already mentioned as selling for $1,500 was on the wheel for three years, in which time over $1,000 was expended in wages alone, without counting the expense of housing and feeding its creators. The workers are satisfied with their pay as being in keeping with that of other crafts in Peiping, and the only labor trouble recorded in the annals of the Jade Guild was that of 1885, when the men demanded that they get six instead of four cash for drilling holes in the mouthpieces of pipes. That sum is but a fraction of one American cent, but it was refused when the Guild named a board of arbitration. The resulting strike was quickly quashed as the workers had no reserves from which to support their families. Although there have been no disputes since that time, the pay of jade artisans has increased 100% in the ensuing years.

At Shanghai the carving is farmed out to contractors who have their factories in a common area near the West Gate of the native city. Only a few hundred men and boys take care of the entire production. The apprentice system is followed, and the union attempts to keep the business in its own control by indenture of a limited number of youths who are forced to undergo a long period of training before they are declared qualified. Approximately twenty contractors handle the trade from the shops, which frequently advance the small capital required, making it possible for the masters to clear as much as $5,000 in a good year.

To return to the Peiping factory, Mr. Ch'ang at the time of my visit was not carving any Burmese jadeite. He had on hand several lumps of nephrite from which shone the polished surface of dark green by which he had judged the quality of his purchase. These boulders were being sawed in pieces by the simple device of a steel wire pulled back and forth by two men. A third kept the incision wet with a mixture of water and abrasive. The latter is imported from Europe.

Days are required to cut the larger masses, and when a roughly hewn block is ready for the lathes, it is examined by Mr. Ch'ang. He considers the color for evenness and mottling. Then he draws the design on paper from which it is copied on the stone. Here the imagination of the artist comes into play. Brown spots might be reserved for the eyes of a finished animal; varying colorations fit in well with trees

Pair of white jade jars 20″ tall.

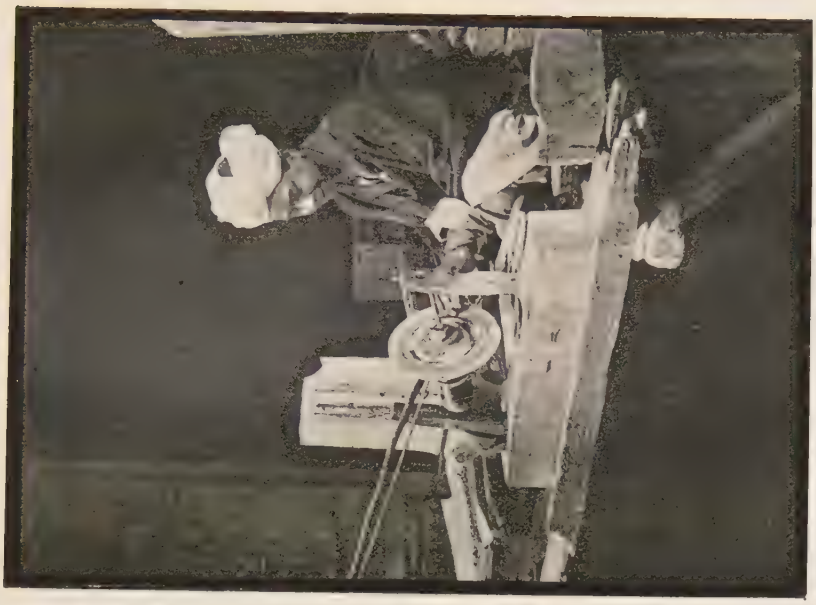
and flowers; and a particularly light vein will resolve into the finial of a jar. Even after the cutting and carving have begun, the original design might be changed if special markings later indicate a more ingenious employment of the natural shadings.

From the saw, the jade goes to young apprentices who remove cores and make the rough holes for objects that are to be pierced. The stone is placed on the ground while a wooden shaft revolves a steel drill into it. The squatting boys turn the shaft by drawing back and forth a wooden bow whose string is circled about it. The same watery abrasive is used, and speed is never considered.

The piece is then ready for shaping. This process has not changed in any major phase since jade was first worked in the remote centuries of the pre-Christian era. There are no buzzing motors; foot power alone is employed. Except for the metal discs, all parts of the lathes are crudely made of wood. The artisan by his foot treadles, moves a narrow leather strap which runs over a horizontal steel rod to keep the wheel turning, but never in a complete revolution. The worker stops every few moments to observe his jade or to add wet yellow sand which he holds against the surface of the disc and stone with his hand. In these early stages, the rough points of the object are broken off with a hooked pick. However, as the work advances, no other instruments than the varying sized steel wheels are used. These range from 12″ in diameter to ones so small as almost to be drills. Each man remains at his own machine and the jade passes from one to another.

Certainly nothing could better illustrate the absolute primitiveness of the industry than the fact that the heavier objects are suspended in the air from a string tied to poles above. This enables the carver to touch it lightly against his wheel without having to support its weight in his hands. The factory had on the lathes at the same time, rings for tiny fingers and vases more than 12″ high, but despite the difference in size, they were undergoing the same treatment from sawing to polishing.

Astonishment aroused by the crude initial movements in fashioning these exquisite objects increases to wonderment on discovering that the final polishing of the jade, too hard to be scratched by a knife, is done by a small wheel made from the soft wood of a gourd. The larger of these was not more than one, and the smaller less than one quarter of



Types of Turki jade craftsmen and their lap wheels at Khotan.

an inch in diameter. The gourd wheels last up to ten days before they are worn away completely. In the meantime, with the aid of the yellow earth, which is found in China, and lastly with a mixture of wax and gum, the highest gloss is achieved. At no time in the entire process do Mr. Ch'ang's men use diamond points, ruby or diamond dust, nor any but the three substances described. Abrasives and polishing materials cost very little, and the entire equipment could be thrown together quickly by any unskilled mechanic and carpenter for a few dollars.

Mr. Ch'ang's is the most important jade factory in Peiping today, and it is in many senses a model enterprise. He is a leader among the half million Muhammedans of the city, is interested in the Moslem school across the way from his plant, and is high in the councils of the Ming Dynasty mosque a few yards south on the Street of the Ox. The lapidaries are at their wheels from seven until twelve, and from two until six daily, with the exception of Friday, when at three o'clock they heed the call to prayer of the muezzin in the Chinese version of the Arabian minaret.

Soochow, not far from Shanghai, is another center which has produced famous jade artists. However, whether the worker be in Turkestan, Peiping, Soochow, Shanghai, Canton or anywhere else in China, the primitive lathe and methods vary but little. In Turkestan the natives often sit cross-legged on the floor instead of on narrow wooden benches, or standing as they do in the coastal factories. This posture makes impossible the use of a foot treadle, and in its place is substituted a long wooden bow with string that winds back and forth about the horizontal wooden spindle, imparting a twisting movement to the grinding disc against whose flat surface the jade is pressed. The whole machine consists simply of five unplaned pieces of wood, one length of string, a metal wheel and a metal rod.

Nothing knits present day Chinese civilization with its hazy beginnings so much as does the reverence for jade; the ability to carry on the tradition of the glyptic worker during forty centuries; and the unchanged nature of the lap wheel. It is safe to assume that this today does not differ in type from that on which were worked the finest existing specimens of ancient jades. Meager descriptions in old Chinese writings vindicate such supposition. The Sung and Ch'ing Dynasty artisans

One of a pair of white jade jars 20″ high.

certainly had nothing better, despite the famous Imperial Factories established in Peking by Emperor K'ang Hsi in 1680 and patronized throughout the following century by Emperor Ch'ien Lung, during which periods some of the most exquisite objects were wrought.

Unlike famous painters or even porcelain makers of the past, little is known of the personalities or identities of the lapidaries. A few names are mentioned in records, but their works are our only mementoes of what manner of men they were. It is rare in modern times that jade artists are singled out for recognition. This did occur when the National Government called a famous father and son from Soochow to Nanking to carve the new state seal from the block of jade sent by the Chairman of Hsinkiang Province for that purpose.

*Chapter V.*

## "A RECORD OF JADE" BY CH'EN HSING.

THIS little known Chinese work, which I believe I am presenting for the first time in full English translation, was written by Ch'en Hsing who dated his Preface 1839. One of China's leading librarians assures me that he knows of no printed edition, if any ever existed, of "A Record of Jade." My own is a manuscript copy, probably made shortly after the author's friend completed his task of editing in 1864. Although the paper is yellowed and brittle with age, the firmly written black characters, each within its little square of red lines, are as clear as when they were brushed, seventy-two years ago.

Ch'en Hsing's study presents many points of interest to the western reader. It gives a graphic picture of the depth to which the Chinese succumb to the mystic power of their sacred stone, forsaking wife, family, career and fortune to acquire jade for its own sake and to satisfy an equally sincere desire to pay fealty to the Son of Heaven after the manner of their early forebears. The drama of jade which shaped the lives of the Ch'ens, father and son, ending in tragedy that was in a measure softened before the final curtain by the friend Tu Wen-lan, is portrayed in the son's Preface and main thesis, and Tu's postscript. The text is translated in its original order.

### "Preface"

"My father had a love of antiquities, and after a wide investigation became an expert critic. Whenever an old jade was found, he would strive to purchase the piece whatever the cost, and his decision as to whether it were real or false, was unfailing, even though he made his examination merely by touch. Never was I in his room that he did not instruct me, with the result that I too came to understand thoroughly his study. Later, he travelled to the north and south, gaining from his

direct experience the knowledge which made his criticisms so accurate. In this way, his learning on jade was indeed far reaching.

"During the second year of the Emperor Tao Kuang (1822), when I returned to my native home from Hupeh Province, my mother handed me a book. She said: 'This was purchased by your father who sold all his property so that he might present it to the Court. These jades are all of the ancient Three Dynasties and you must guard them carefully.' I knelt down to receive them from her hands. The collection, I found, contained eighty-one old jades, including the unique pieces of five beautiful colors. It certainly was a valuable inheritance.

"Recently I came to Ahchou, and having no place to protect the jade, I placed the eighty-one pieces in the treasury of the pawn shop. I feel the disgrace of being unlearned and unable to follow my father's aim to live a life of independence whereby I might study, and also of being unable to protect these old relics. Shao Hsiang-po's letter appealing to me to write a record of jade reached me in the meantime. With my meager knowledge, how could I accomplish such a work? However, few people can excavate them or discuss the origin of old jades, and if I do know anything on the subject and keep it to myself, such a work might go unwritten and remain forever buried.

"Therefore, I write down the teachings of my father, referring to all books, and selecting all that he told me as substantiated by his jades, in preparing the manuscript suggested by Hsiang Po. Except by personal experience, nothing worth recording can be learned. My task is undertaken for the examination and verification of all scholars with a wide knowledge of the subject. By this means, the labor of my father's whole life will not be left to decay untransmitted. This is my sincere hope and expectation.

"Written one day before the Flowery Twelfth of the Second Moon in the 19th Year of the Emperor Tao Kuang (1839) at 81 Jade Mountain Pavilion, Kiang Yu District, by Ch'en Hsing, Yuan Hsin.

"Production of Jade."

"Jade is the Pure Thing of the Great Positive Force. Its body is metallic and naturally afraid of fire. It is chiefly produced in the Western Countries. That from Hotien (Khotan) and Yeh Erh Kiang

Ancient jade chisel, 4¾″ long, in olive green shading to ivory color, recently excavated in Shensi Province.

of Hsinkiang is abundant. Jade is smooth and brilliant in color, thick and plastic. Its veins are densely lined and it emits a clear sound. When worn, jade benefits the human spirit and wards off bad influences. Jade found under water, known as Tze Erh, is the best. Next is that from the hills, called Pao Kai jade. Then there is the T'ien Chih jade, which does not conduct heat, and, therefore, cannot be harmed by fire. However, this is rarely found. According to the Chou Dynasty Annals, when the King of Wu invaded the Chou country, King Chou incinerated himself after wrapping 5,000 pieces of jade about his body. All of the jades were destroyed except five objects of T'ien Chih, which passed through the flames unscathed. King Wu treasured these as sacred relics.

"In the southwest corner of eastern Tibet, at Ah Tan and Pa Leh Pu, southwest of Pei Shih Lun Pu, there is produced a stone which seemingly like jade, is not. It is more like chrysoprase, and because of the metallic atmosphere of the west, its density is hard and sharp, and it is able to cut metals. This stone is transparent, thin and brittle, while its veins are light and loose. Its sound is pure and clear, but it abounds with broken lines, which are the sick points of jade. This is sometimes mistaken by experts for traces of discoloration. We wear jade to help our human spirit expel bad thoughts from the mind. This production of the southwest is not as fine as that of the northwest because the site is in the south.

### "Nomenclature."

"Jade is classified as ancient or modern, new or old. The subject of new jade is known to everyone. Old jades can be distinguished as to whether they have been buried or not. The unburied is the traditional ancient jade. That entombed and excavated is called ancient or old jade. In addition, there are the objects exhumed from coffins, known as Han, or mouth jade. Ancient people used to put quicksilver in the coffins, and as this liquid is mobile and easily combined with jade, the latter was used as a stopper. It was a common error in former times to confuse mouth or han, with the word of the same pronunciation, that of the Han Dynasty." (Note: This appears to be an allusion to

the old system of pouring quicksilver down the throat of an important corpse to preserve it, and the placing of a jade piece in the mouth. Ch'en Hsing apparently believed that the jade served to prevent the fluid from leaving the mouth again.)

### "Colors of Jade."

"Jade has nine colors. When it is as pure water, it is called Hsi or clear black. Blue is Pi, as is jade when a fresh green like moss. When it is feather green, jade is called Lu. Kan jade resembles the color of boiled chestnuts. Man jade is like veins filled with blood. Ink black color is Hsieh. When jade appears like fatty flesh, it is Ch'a. A mixture of fine white and red is known as Juan jade.

"These are the colors of old and new jades. As to old jade, we classify its colors from the surface which has absorbed quicksilver while buried in the ground. Color likewise comes from absorption of surrounding resins, ash and all substances, just as if the piece had been dipped in a vat of dye. If the color is red, then the jade turns red, and if green, the jade is green. Thus, few of the stones unearthed after burial have escaped this natural dyeing process. However, unless the jade has absorbed quicksilver, adjacent coloring matters will have no effect upon it. Jade yellowed in this manner is defined as Kan Huang, and when the color is deeper, it is Lao Kan Huang. So, different hues of adopted blues become Kan Ch'ing and Lao Kan Ch'ing. Jade tinctured with ashes is red, and is Hai Erh Mien, or face of a child. Quicksilver causes a black color with the name Chuen Ch'i Hsi, or pure paint black. The quicksilver comes mainly from having been buried in the coffin with a corpse. Blood imparts a red color, and the jade becomes Tsao P'i Heng, or date skin red. Bronze leaves a shade called Yin Ko Lu, or nightingale green.

"In addition, there are varieties referred to as vermillion, autumn flower yellow, old wine yellow, fish belly white, coarse rice white, shrimp gray, mucus-of-the-nose gray, sky-after-the-rain blue, water color, and so forth. The origin of this discoloration by absorption is difficult to discuss, but it gives us what are called the thirteen colors. There are, moreover, grotesque flower shades, shrimp skin dotted with

points, scattered lines of porcelain, cow hair lines, and hollow irregulars. These latter are beyond imagination.

"Then too, there is the fragrant jade which diffuses a pleasant odor. This comes about in jade which has been buried for many years in clay along with fragrant substances. Jade itself has no smell. The test for fragrance is made by putting the object into a cup of boiling water, when the odor will rise. This is exceedingly rare, and when found, is indeed the most precious gem in the world.

### "Real or Imitation."

"Ancient jade can hardly be distinguished from stone. We have many scores of varieties of beautiful ancient jades. Those of the five colors are hard to scratch with a knife. If examination shows the piece to be enriched by absorption and deep with brilliant colors, it is truly ancient. A stone, however, will be dry and brittle with a bright surface, and we know it is not jade. Most people mistook stone for jade.

"During the reigns of the Sung Emperors Hsüan Ho (A.D. 1119), and Cheng Ho (A.D. 1111), jade merchants began to fashion new jade in imitation of old utensils, using the Hung Kuang herb found in the Kansu hills as an adulterant which colored the jade a chicken blood red. People now refer to this as an ancient method, and if the dealers can fool a purchaser, they make a large profit. Because of the scarcity of these imitations today, the collectors call them Lao Ti Yü.

"Jade workers always use a poor variety for dyeing. If they wish to turn it red, the jade is put in a red wooden box and fired, and the imitation comes out changed to that color. For black, the same process is followed, only with a different colored box. Such pieces are known as Hsiu Ti Yü. Formerly, this industry flourished in Soochow, but now the false products are to be seen everywhere.

"There is also a kind known as dead jade. In general, all jades repel gold. If jade is buried in the ground with that metal, the gold

will gradually destroy it, leaving it black, rotted and dry, when it is valueless since it cannot be worked. Such condition must not be mistaken for an absorption of quicksilver.

"JADE STRUCTURE."

"It is a common rule that jades buried in the earth for five hundred years will present a loose structure and show absorption. In a thousand years of burial, jade will resemble gypsum. Two thousand years will cause an appearance similar to rotten bones. Three thousand years will turn jade to ashes, and after six thousand years, nothing is left but earth. Excavated pieces pre-dating the 3rd century B.C. show a loose mass so soft that they can easily be broken with the finger nail. These are known as Lao San Tai. The ancient jades of the Ch'in and Han Dynasties (246 B.C. to A.D. 220), while inclined to softness, retain a toughness that requires a knife for cutting. Jades of the Chin, Wei, Liao, and Chou Dynasties (3rd century A.D.) remain firm and hard. However, if they are taken from the earth in the south, they are less hard. As to jades of the T'ang and Sung Dynasties (7th to 13th centuries A.D.), they remain unchanged in structure and hardness, exhibiting sometimes the effects of absorbed quicksilver.

"WORKED JADE."

"Decorations on jade differed with each of the dynasties prior to the Chou. Those of the Hsia Dynasty are chiefly loyal. The carving is as fine as hair and on occasion gilt and precious stones were encrusted on the jades. The Shang Dynasty work was more practical, being plain and without characters. The Chou was more classical, equally finely wrought and luxuriously decorated. While Hsia used the bird characters of the ancients, the Chou took to the large, round characters. In both cases, such lettering was incised and not raised. Ch'in adopted the large and small round characters, while Han tended by degrees towards small, round characters, raised above the outer surface of the object. In the time of the Three Kingdoms, the Liao, Chou, and succeeding dynasties, the characters were in the modern form and carved level with the surface.

"Detection of Quicksilver."

"Most ancient pieces have been affected by mercury, whereas imitation jades have not been. Jade likes mercury, and when buried in the ground, its structure becomes loose and corroded. Since mercury is everywhere under the soil, it is absorbed by jade. When mercury entered jade older than the 3rd century B.C., it appears dry, stagnant, and combined in a disordered fashion. In the Ch'in jades, however, the mercury is solid with a bright color. The Wei, Chin, Liao and Chou jades show the mercury vivid and bright, whereas in the T'ang and Sung stones, the mercury is still fresh and not completely absorbed, so that it rolls out easily under the heat and touch of the human body.

"Effects of Different Earths."

"Another distinction of ancient jade is that of the earth from which it was excavated. The Provinces of Shensi, Kansu, Shansi, and Szechuan are called western earth. Although jades buried there were surrounded by ashes, their edges and veins are totally unaffected. The middle earth, or the provinces of the most excellent substances, are those of Chihli (Hopei), Shantung, Honan, Hunan, Hupeh, Kiangsi, and Anhwei, particularly Hsuchow and Yingchow of the last two respectively. Although the soil is dry, it is not too arid, and jades entombed therein for years contain but few broken lines. The remaining provinces are those of the southern earth, which after years of enfolding jade, leaves it with lines confused and damaged. Along the sea-coast the areas are known as salt earth which completely rots jade within a hundred years.

"Jade taken from ground in which it has lain since before the 3rd century B.C. should not be worked at once as its structure is loose and soft. This must be treated by being rolled in the hands, or nourished by keeping it next the heart for a year or more, when it will have been resuscitated. Then it will be known as wax flesh bone. Further nurturing for a year or two will bring more improvement to the point called wax flesh skin. If this process is continued for a still longer period, the structure of the jade will resume its normal state, and stratum by stratum will grow hard, and its colors will gradually become wide-spread on the surface. After the jade is perfectly cured, it is a

precious stone. This renewal must be carried out gently, and cannot be finished in less than ten years. However, for quick results more heroic measures must be adopted. Again the heat of the human body is employed, and the jade is encased in an old white cloth. The warmer it grows, the better the polish. Several persons can be put to work, one to polish by day and another by night, without cessation. In this way, the mercury will be expelled from the veins, and with it, all ash and clay. The jade slowly grows brighter, its colors return to normal, the strata one by one become perfect, and the whole jade is enriched with moisture. Success will come only after three years of such attention. It is then flexible and bright as a crystal. However, further nourishment by human heat is needed before it becomes a precious gem. This is known as heroic work. When it is properly accomplished, the object is a jade out of the womb, which name is derived from the fact that although jades are buried in the earth for three or four thousand years, they are always nurtured by human heat. Until it is thus cured, the substance is completely out of the stone and only its spirit is left. Just as an angel is begotten from a common womb, the jade will emerge a clean, precious gem without injured veins. It possesses such a brilliance and splendor, that it is a Pure Thing of the Great Positive and Great Negative Source of the Universe. So we term it a precious stone.

"Such can only be recognized by an expert, and it is not seemly to trust the task to a beginner. The final color may sometimes be collected in a mass, and sometimes dispersed. It is a metamorphism which one does not understand. Any precious stone or coral after being rotted in the earth may be nourished like jade. When so nurtured by human heat, it will recover and emerge from its womb. However, pearls entombed less than one hundred years will be turned to ashes and clay by mercury. If they are not buried too long, they will retain their hardness and can be restored by boiling in ashes. Jade also can be saved in this same way. Boil it in water over a charcoal fire in a brew of charcoal ash, Mu Tze herb and grains of silver. Additional water is added until the mercury, ash and clay impurities are removed. It is then examined after polishing with a bristle brush. While such treatment is easy of success, the difficult part is judging the degree of heat of the fire, for either too high or too low a temperature will harm the jade. The only

really safe method, therefore, is nurturing by warmth of the human body. In any case, do not let a beginner make the experiment.

"Restoration of Cracks."

"When old jade is removed from the ground, its structure is weak and disaster might result in cracking. However, if the piece is not actually severed in two, the cracks may be grown together again by constantly keeping it against the body.

"Avoid Oil and Dirt."

"If old jade has not been sufficiently restored in structure and its color is yet undeveloped, it still contains mercury, ash and clay within its damaged veins. Care must be taken to avoid any traces of oil or dirt, and especially the touch of a woman's hand. If it is harmed by these outside influences, the veins will close, and the mercury, ash and clay will forever be locked within. Any attempt to nurse it back to normal state will be futile."

"Postscript."

"Ch'en Yuan Hsing of Kiang Yin District, who was an expert in handling the single sword, fond of talking of military matters, and particularly of his love of jade, resided in the District at Ying Peh, most often without any means of livelihood. He procured a dumb concubine whom he never let out of the house. As he walked the streets, he constantly rolled a piece of jade in his hand.

"I first met him through Ch'en Tung-ping, and he loudly boasted of the fact that jade was never separated from his body. Suddenly he would bring out a piece of jade as large as a bowl. He called it the T'ai Kuang Huang. Once when he was visiting the Ch'ing Ch'uan Pavilion, he fell from the third story uninjured. His jade, worn on his back, rendered him as light as the stone. After that accident he never suffered it out of his possession. I often laughed at him for his foolish faith.

"Later when we grew more familiar, he showed me his written work on the Yin Fu Classics, his Essay on Swords, and his Record of Jade. It was then that I fully realized what a gifted person he was. During those days there was peace in the country, and Ch'en, in spite of

his miserable existence and poverty, continued to occupy himself with his jades. When the Canton rebels captured Wuchang, Ch'en went to Ta Yeh and never returned. His dumb concubine, his jades and his library were all destroyed.

"Ten years after when I came to Hupeh, I attempted in vain to find Ch'en by calling on the few of his friends remaining. Li Peh-shan had the only copy of "A Record of Jade", but even that was not complete. Nevertheless, I publish it in order to perpetuate Ch'en Hsing's lonely ideal. It is much to be regretted that he died without indulging his love of warfare, or leaving behind his Yin Fu Classics and Essay on Swords. Alas!

"Tu Wen-lan of Hsiao Shui District, the Twelfth Moon of the Third Year of Emperor T'ung Chih, (1864)."

This human document left by two men is a true revelation of the Chinese concept of the sacredness of jade. Like mediaeval theologians, the elder Chen and his son delved into the mystical origins of their religion of stone; like faithful disciples they left behind a scripture of jade; and like fanatical priests they defended their holy relics against such sacrilege as the irreverent touch of a woman's hand. They were not prophets preaching in the wilderness, when "forsaking all others", they emphasized the traditional notion that love of jade surmounted all human ties including family and wealth. Poverty was joyfully shared with the jades, which in sickness were brought back to health through constant nursing over many years.

The junior Ch'en describes with pride how he knelt to receive his ordination in the cult of jade, just as does the young man in taking his accolade of priesthood. He castigates himself for his unworthiness, and his inability to provide a fitting temple for his god. His writing burns with a feverish passion to transmit his own devotion to succeeding generations in order that his religion may not be lost to civilization. Jade is presented as saving human life much after the manner of the miracles of Christ. In fact, were the question of jade's heavenly rank in Chinese life before the bar of judgment, the case might be rested finally and securely on this simple document left by Ch'en Hsing, and edited by Tu Wen-lan as late as seventy-two years ago.

The document likewise serves us in a more practical way to study the old wives' manner of scientific approach of the typical Chinese scholar of the past. Ch'en's reference to jades buried six thousand years, exhibits a bland ignoring of historical or archaeological data. Perhaps in time to come, jades of such great antiquity may be unearthed, but he was certainly a bit too lavish in actually describing them. His notions of geology are likewise quaint when he lays the changes which occur in jades buried in different parts of the country to the mysterious effects of the points of the compass, instead of to the mineral nature of the areas. Ch'en's chemistry for dyeing and restoring jades with boiling brew are equally unscientific, but nevertheless typical of the faith which had come down from times of antiquity to immerse the jade lover. However, the author was the true scientist in his stern doctrine that the inexperienced and the beginner must not be permitted to dabble with the finer processes of jade.

"A Record of Jade" is a landmark in the modern history of jade as well as a treatise on the ancient. Although the Burmese jadeite had been known in China for nearly fifty years when Ch'en was writing, he completely ignores Burma and its stone. Everything that he says about jade applies to that found in the Yellow River provinces long before Christ, or else to the Turkestan nephrite. Perhaps this authority on jade had never seen a piece of jadeite. If he had, it certainly is apparent from his devout tone that he never could have placed the brighter stone beside his beloved nephrite on the altar before which he prostrated himself.

*Chapter VI.*

## COLORS.

THE English translation of the overworked Chinese character, Wan, is ten thousand, a myriad or poetically, infinity. What Wan conjures before the Chinese reader, is the only idea which fittingly applies to the colors of natural and entombed jade. As the sacred stone has evaded man's attempts to classify and standardize it by its other physical attributes, so its hues defy complete and definite listing. Chemists assert that by nature's rules, the jade of both Turkestan and Burma should be pure white. In anomaly, jade traders today employ the general distinctions of Pi Yü for the vegetable greens of nephrite, Fei Ts'ui for the brighter greens and blueish greens of jadeite, and Pai Yü for the whites of both varieties. Against this, there stands the traditional Chinese classification of nine colors given by Ch'en Hsing as two kinds of black, blue, purple, red, white mixed with red, yellow and the two greens, vegetable and animal.

Our English expression, all the colors of the rainbow, is entirely too meager for jade coloration. The solar spectrum of five primaries, red, orange, yellow, green and blue, is, of course, equally inadequate. Jade similarly out-reaches the normal spectrum of twenty-one colors. A color chart such as is reproduced in the standard dictionary is not only matched in practically every shade by the stone, but is exceeded many times over in hues for which only the imaginative manufacturer of silks and materials for shifting fashions in ladies' gowns might devise names. It can safely be said that no one, either Chinese or occidental, is capable of describing in minute detail Heaven's exotic painting of jade. No single person in the last four thousand years has been privileged to look upon its myriad colors, and any compilation of them would be lacking, possibly by as much as twenty-five percent, in the complete gamut.

Snuff bottles in red, brown, and gray jade. Actual size.

Just as the western cloth trade evolves such adjectives as electric blue or tête de nègre, so the Chinese from time immemorial have struggled to tabulate their jades. These ancients were the true inventors of the exotic system of color nomenclature. They dared shock the more squeamish when in desperation they wrote of mucus-of-the-nose gray. The Chinese combed the vegetable, animal and mineral kingdoms for comparisons. They searched the visible heavens, and even exhausted the realms of pure fancy. Still they failed to provide a sufficient catalogue with which to make clear to those who had not personally seen the more exquisite pieces, just what jade has taken unto itself to lure the lover of colored beauty.

From the plants come such definitions as sunflower, cassia flower, chrysanthemum, rose madder, apple, betelnut, melon peel, date skin, rice, chestnut, sandal wood, moss, fruit flesh and spinach. Animals inspired chicken bone, egg, mutton fat, ivory, duck bone, antelope, leopard, fish belly, shrimp, kingfisher, nightingale and cow hair. Minerals were called upon for chalk, coal, lime, quicksilver, emerald and coral. Heaven provided water, morning dew, and sky-after-the-rain. Man and his works inspired candle red, rouge of the cosmetic, red of a child's face, wine, purple of the veins, blood red, porcelain, silk and paint black.

With this unfathomed sea of names and hues upon which to draw, nothing illustrates better the paucity of knowledge of China's stone among Americans and Europeans even in the present day, than the fact that when a title was sought for one shade of green, it was simply called jade green. The incompatibility of this with actual fact is outstanding when it is realized that jade presents so many green variations as to defy analytical definition. By the same token, the already mentioned Chinese adoption of American green for the mottled green and white stone, attests the poverty of alien realization of jade's possibilities as to coloration.

In attempting to depict color range, it might be best to begin with the jadeite of Burma. While the less valuable stones present white, brownish and reddish whites, the predominating hue is green. Foremost is the emerald or imperial green, the rarest forms of which have a color as deep as the emerald, falling just short of the latter's translu-

cence or transparency. Boldly, it might be said that the nearer jadeite approaches flawless glass of that green color, the more priceless it becomes. Native glass workers have developed their product to such an extent that a beautifully gowned and be-jewelled Chinese lady met at a dinner party can spend the evening, leaving her foreign friends guessing as to whether she wore a fortune in jade, or cleverly produced glass imitations. Naturally, a close inspection would at once reveal any such simulation. Nevertheless, the comparison of clear, green glass with emerald jadeite is accurate enough to follow.

I recall the diverting episode in which the wife of an European diplomat, who actually did possess a necklace of fine jade, was shown a particularly adept imitation in glass.

"Why if I wore that, no one would doubt that it was genuine," she exclaimed to friends, who allowed to pass the reflection upon themselves and their jewel cases, carried by her innuendo.

When jadeite is not emerald-like in color and translucence, as it generally is not, it varies through fresh, deep shades until it reaches pure white. The opaque greens are bright and even, and of a very high lustre as against the soapy appearance of almost exactly the same colors in the Turkestan nephrite.

Chinese dealers are always watching for the delicately toned mauve or purple jade from Burma. This sometimes is found in large masses which can be worked into unornamented boxes. Due to uniform color, these are really among the loveliest of all jadeite products. Prized above this evenness by Chinese ladies, is jadeite when it can be fashioned into a bracelet from which glows the three beauties, mauve, green and brown. Unsatisfied with the intrinsic exquisiteness of their jewel, the Chinese delve into legendary simile to call such pieces, "Fu, Lu, Shou", from the stories of those three dignitaries so often portrayed in paintings and embroideries. They represent the gods of Happiness, Wealth and Longevity.

With this dainty mauve of Burma, an equally mellow blue jade comes to the eager hands of Chinese lapidaries. Americans and Europeans are inclined to express their skepticism when a dealer exhibits either of these colors as fine jade. They are not the shades

Modern set of ring, brooch, and earring in emerald green jadeite with seed pearls.

which have come into vogue through occidental shops. However, if one prefers Burmese jadeite to the softer and more varied Turkestan nephrite, there is every reason why the mauves and light blues should not be esteemed even above the emerald green. The better blue pieces are nearly as translucent as the latter, and in absolutely even coloration, suggest more than anything else, the water of a river fed by nearby glaciers. One particular pendant always brings to my mind the clear water of the Rhône in Switzerland. While it is without question blue, the observer is conscious at the same time of green and white, although neither is present in an uncombined state. I have seen but a single set of pendant and bracelets of this high order.

When blue is absent from a similar mixture in jadeite, the result is a soft, greenish gray seen in fluffy clouds against a sky blue heaven. If to the green is added a faint touch of brown, there results an even shade of light, golden green. Because the Chinese lapidary is above all an artist, he carves a leaf from this. Rising from it, a patch of dark green is converted into a bunch of grapes. One gets the impression of green, yellow and white, but there is none of them. Only an unmeaning and arbitrary name could be coined for this coloration, since there exists no single word in the English language which could do it justice. Again, if brown is the predominating adulterant, a piece of jadeite appears with one lotus leaf in natural autumn brown and another in gray green. Upon the upper surface is carved an emerald green shrimp, and on the under side a pair of greenish white tadpoles, each but a fraction of an inch long with eyes and bodies of different hues. The attendant lotus flower is a paler shade bordering on light yellow. The complete pendant is paper thin, 2″ in length and ½″ wide, yet it offers a study in exquisite colors that intrigue its owner into endless dreams of animal and mineral life.

Burmese jadeite never brings the richer browns and reds of Turkestan nephrite, yet because of its high polish and translucence, it is a fitting rival in these fields of color. A piece 4″ long and 3″ across is worked into a single lotus leaf so thin that a printed page is visible through its whiter portions. For this, the skin or rind of a jadeite boulder running to an even, light brown was taken. The stem and leaf-veins are carefully wrought on the back, which was the outside skin.

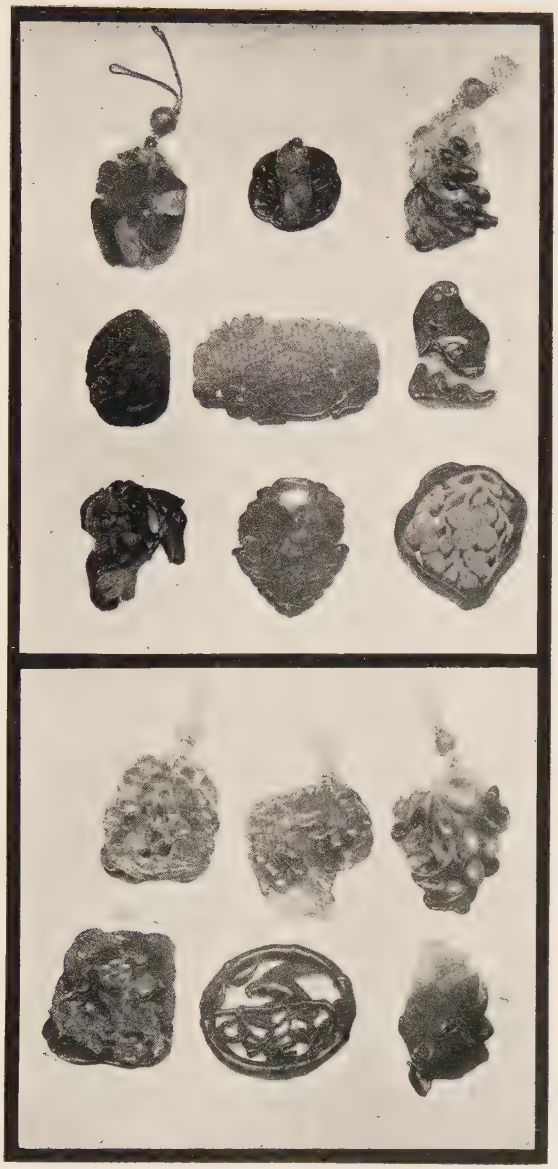
Pair of unicorns 8″ high in green, mauve, and gray jade.

It, like the upper surface, is an even yellowish brown. On top of the leaf, carved from the heart of the boulder, are two bunches of grapes in white and reddish white, with their leaves cut extremely thin. Three other objects appear. Two are light green mice, and the third is a pure white bee. Besides illustrating the multiple colors of a single jadeite specimen, this lotus plate is a fine example of the way in which the artist turns every little shading of the natural jade to his high purpose.

It is not necessary to dwell upon the white jade of Burma. Aside from its greater lustre and more crystalline structure, it varies little in tones from the soapy Turkestan nephrite. However, there is much to be written about the colored Turkestan jade, which cannot be handled as concisely as were the Burmese colors. In the first place, this subject must be separated into the category of the natural stone and of entombed or buried jades of whatever period.

White jade from Central Asia, as also that formerly found in scattered parts of ancient China, shows a greater range than does the Burmese. The native connoisseur has always put great emphasis on what he terms mutton fat. The American or European, if left to his own taste, is more apt to find appeal in the faultless white which resembles light, drifting clouds. It has a cleaner appearance than the prized mutton fat, whose name describes it. There is much more yellow in the latter than there is in ordinary lard. It is possible that the Chinese cherish it for the solid, heavy and evenly distributed color that lends further illusion of smoothness to the highly polished and already smooth surface of the jade.

From pure white and mutton fat, the Turkestan stone blends through various shades. The first stage is a pinkish, light ivory. Then there is butter-scotch, and pure amber. These varieties are not likely to appear in great masses, but in strata side by side with white, so that they can be worked into pendants combining the two after the manner previously described. Rarer are whites which shade into a clear maroon, sometimes leaving dissolved clouds of maroon in the white, rendering it a pinkish form of the Burmese mauve. The latter's bright shades are never really achieved in the Turkestan jade, but there is a rare, deep purple like grapes from which the bloom has been gently



Fifteen carved pendants in as many different hues of jade.
Average 2″ long.

brushed. However, this comes in very small quantities surrounded by white.

Next, the white runs into light and deep grays, until it becomes coal black. A pure white piece will have a section of gray of a quality which makes the observer believe that he is seeing both white and black at the same time in its soft blending. Frequently a single small buckle will have a half dozen shades of gray as well as white. Sometimes the white and black will be mingled so lightly that the resulting color is nearer pale blue than gray. In other specimens, the white and gray will have a large segment of red or brown. One oblong girdle clasp on its under side is light gray with streaks of black and white, patches of yellow and brown, and veins of red. The dragon on its top was fashioned from the boulder rind and is partly a deep, rusty red and partly dark gray. The remainder of the upper surface is streaked in white, gray and black.

When the grays are left behind, Turkestan jade is the black described by Ch'en Hsing as jet, and paint black. One small pendant has a swirling dragon of pure white carved upon a sky of curling clouds as black as coal. On occasions, black jade will be mottled with reds and browns, and more rarely, oranges. Most of the varied browns represent the skin or rind of the natural water boulders and pebbles found in the desert rivers of Turkestan. To them the Chinese artist has devoted his greatest cunning. One pendant, scarcely larger or thicker than a silver dollar, has a $\frac{1}{8}''$ wrapping of brilliant red, while wrought inside and pierced through, are flowers and leaves of dark green and white. This was formed by sawing the small boulder through at its widest diameter, and emphasizing all the colorations in the motif. Browns are more likely to appear in cloudy masses, or in veins upon white. One white pebble, 2″ long, is hollowed out until it resembles a sea shell. This is fashioned into a unique buckle with a solid cross piece at one end and the carved head of an animal at the other to make the clasps. These and the entire inner surface are clear white, with but one tiny dash of black. The outside, which is merely the polished rind, shows a convex of veined and mottled reddish brown and yellow, as though one were looking through thin glass into a cloudy, brown liquid beneath.

Most surprising in nephrite are the reds. They run from pink to garnet, through dark amber, blood red and carnelian tints. At times, they are accompanied by markings in whiteish yellows and inky blacks. Light greens also adjoin them, aiding in determination of the carved design, and bringing out the contrasts.

Sharing with the reds in striking effects are the Turkestan yellows. These are not merely discolored whites. One pendant shaped like the conventional Chinese bell, is a flawless and even lemon color. It is highly translucent, and wonderfully polished to bring out the brightness of color. Other yellows verge upon green and brown, but are not as handsome as the lemon. Ivory, straw and sandal wood are also found among the yellow jades.

Pronounced blues are missing from the Turkestan jades, and blue by itself is not to be found. However, it does appear in combinations of greens, when it has a greenish or blackish tinge. The pure nephrite green is a vegetable shade in contrast to the bright, blue green or kingfisher feather of the Burmese stone. Spinach, fresh moss, or olive skin predominate. Its translucence has more the effect of a cloudy liquid contained in a clear, thin glass, than the limpid emerald green of Burma. However, it has many more shades than the common green jadeite, and is more likely to be unaccompanied by other colors, although whites and browns are found in the same masses. Bracelets of olive green with veins and patches of rusty red are very much prized by lovers of the exotic Turkestan product. Some large pieces are a pleasing whiteish green, bordering almost on the yellow.

However, when the eyes are to be feasted upon the supreme lure of China's holy gem, we must go to her ancient jades. Twenty to thirty centuries of exposure to the atmosphere, hundreds of years in the ground, subject to the tinctures of quicksilver, iron, and even as Chinese writers insist, to the flesh and blood of human bodies, provide us with specimens of indescribable color and beauty. Jades so discolored, were first found in the ancient kingdoms of the Yellow River and in Turkestan, and it seems safe to assume that in the original state they were little different in color from the nephrites just discussed. It is in this field that the inability to cover every variation, or even give names to the colors examined, makes itself felt.

Carved pendants ranging through green, yellow, mauve, red, brown, white, and black jade. Average length 2″.

Here the browns and reds run riot. In depth they range from blood red, to as near as that shade can come to black, without losing its identity. Out and out pinks are met, and there are grayish and yellowish pinks, which shade to lavender. Generally, they are streaked, veined and mottled to include the five colors so treasured in one piece by Chinese scholars. A small pendant in rich maroon is so deeply discolored and so opaque that close inspection is required to judge it a true jade. Another retains its original spinach green unflawed on one side, but is eroded and changed to a blackish brown on the back. A circular, convex hat ornament, gray on the bottom, has a blending of rare browns on top. Some pieces shade from yellow to brown to rusty reds. Others are clouds of dark green, pink, yellow, and brown. From bright orange to dark brown is the gamut of still another antique. Veined green often melts into black. Brown merges into yellow, leaving a strange olive surface. Dark greens are specked, veined and splashed with blood reds, while in one specimen the green has a wide band of vermilion running across it. An old girdle pendant is remarkable for an inner face of red veined white with outer edges of blood red. Frequently a blackish surface will be scarred and dotted with white, red, green, brown and yellow. A thin tortoise wrought in the pre-Christian era is no larger than a ten cent piece, and is like an egg shell boiled in coffee. It is tinged with red, while bits of some vermilion substance adhere to its under side.

For simplicity, perhaps the various shades of old ivory are the most pleasing to the layman. These range from discolored bone white to the softest yellow. Old carvings of animals, such as were worn on the girdle, often have the color and texture of real ivory. I have a disc less than 1″ in diameter with a hole in the center, that requires examination under a lens to place it as jade. In its natural state this was pure white, but is now marred by cracks of blueish tinge. Sometimes the ivory surfaces are veined with light browns and rusty reds. A string of 17 beads shaped very much like human teeth, but slightly longer, show veins and spots of black, while one has a complete side of gray. Because the Chinese collector in the passing years loved the ancient jades, it became the fashion to work broken pieces, or boulders, which had never been on the lathe, into objects attractive to current tastes. One such speci-

Objects of the Ch'ien Lung period. Central piece is 3″ in diameter.

men is a bold figure of Kuan Ti, the God of War, clasping his spear. It is 6″ high and its entire surface is a mottled, dark, reddish ivory. Obviously a lump of discolored jade had been taken and carved. The polishing was done so carefully that the discoloration was not impaired except for one small part of the spear where the original spinach green of the inside mass peeps through to reveal the interesting story.

Many examples have survived through two or more thousand years in natural colors of green and white, and because of this strange perpetuation and rareness, they are of infinite value today. White jade, which has undergone a most peculiar metamorphosis, presents a fascination both scientific and artistic. It is the process of calcination suffered by pure white that makes for such beauty. Half of a circlet of white jade will remain its native, bright, hard form. The other portion will be softened to a dull lime color. Usually, this transmutation results in a lined or crackled surface whose grayish veins show under the finely polished stone. When this jade has been exposed to fire as well as to the earthly chemicals, it frequently takes on lines or spots of rose madder. This hue offers a tasteful contrast with the marbled white mass. I possess a jade fan handle, which orginally was a grayish green. It is finely carved in bamboo and cloud puffs. The upper 3″ were obviously exposed to fire, for the tip is burned black. Then there is 1″ of diffused rose madder, while the next 2″ are calcined with wavy gray cracks so fine as not to be noticeable to the touch. Some specimens will not respond to fire in bringing out the rose coloration. Instead, they become marbled white with black rather than gray veins so numerous that they give a blackish appearance to the entire surface. This blackness is especially congregated about the up-raised characters of one such piece, which in those small areas resembles black jade. Another variety of buried or fired jade cracks so badly that it is possible to pry away loosened fibres with the finger nail. Others become like chalk, both in color and softness, and the slightest touch will leave the hand as white as would a chalk pencil. This general class of entombed and burned jade is known to the Chinese as Chi Ku Pai or chicken bone white. The name is appropriate, for there exist specimens of real bone, yellowed and encrusted with clay, which appear to be jade until examined closely.

Left—God of War in green jade discolored to brown, 6″ high.
Right—Buddha of Indian design in black and gray,
4″ high, on wooden stand.

Despite this lengthy discussion of the coloration of Burmese and Turkestan jades, the list must remain incomplete. As has been emphasized, no one person has ever seen or heard of every color in the jade spectrum. Undoubtedly the earth of China at this moment holds thousands of pieces, still undergoing changes, which will continue to emerge in their rainbow colors to confound students of the future. Whatever the failure to catalogue the color world of jade, the actualities of its wide diversity of hue have been demonstrated sufficiently to prove the paucity of the common conception that this stone is only green and white.

Any one possessing a few jade objects, particularly of nephrite, can test this fact by endeavouring to note each color or minute tint among his own treasures. In one collection of several thousand old and new jades, more than fifty combinations of varying shades are found, and that does not take into consideration each individual color, but merely the dominating masses.

The subject is one of tremendous interest and the elusive stone has enraptured Chinese scholars for centuries. Official ritual of pre-Christian courts specified green or white for certain ceremonies; jade lovers of the first thousand years of the Christian era were attracted by the discolored reds and browns of the ancient pieces; Sung Dynasty connoisseurs shifted to the pure whites, mutton fats and greens; Ch'ien Lung and his followers found pleasure in the ancient native colors, as well as in the new emerald green from Burma; present day Chinese collectors enjoy the ancient and modern carvings alike, according to their innate feelings and training; and lastly, the modern fashionable lady shows an overwhelming passion for the emerald green jewels of Burma. In this way, the taste in jade has been as fickle as that in clothes, literature, art and other earmarks of cultured man. Therefore, it would be gratuitous to declare what color or kind of jade is preferred above all others by the Chinese. Except for a few foreigners who have learned to love the ancient pieces, the majority of Americans and Europeans at all conscious of jade's intrigue, follow the 20th century Chinese lady in choosing the clear greens.

However, it is not too much to hope for the moment when occidentals will realize what has been missed in the colored and time-

Three figures in chicken bone white jade. Lions are 6″ high.

smoothed jades of earliest China. Such an awakening in the west must surely open up a new cult of pleasure, and lead to a scramble for possession of creditable specimens among those not connected with museums or specialized collections. There is a reasonable amount of old jades to be had in China today, and there remains the likelihood of a perpetual supply as the natives excavate graves and sites of former settlements in certain areas, which so often produce jade in varying quantities.

*Chapter VII.*

## IMITATIONS AND RELATED STONES.

THE subject of jade imitations is relatively unimportant in contrast to the vastness of the stone's influence in Chinese cultural life. Heaven here again defends the good name of its protégé. Its gift has come to man in sufficient quantities as to make the need of fabrication very slight indeed. Likewise, the sacred stone is available in all grades, from high to low, so that even the poorest can enjoy their bits of true jade, though the acquisition requires but a few coppers. The dual motives common to the inspiring of fakes, scarcity and high value, are consequently lacking in any great degree so far as the Chinese and their jades are concerned.

The maxim, "There are a thousand kinds of jade and ten thousand kinds of agate," quoted me by a Peiping dealer, has a bearing upon the smallness of the trade in forged jades. The variety and scope of the gem in its natural forms are so plenteous that little room really is left for a profit to be taken from spurious traffic. However, it must not be surmised that the markets in China are completely free from jewellery and objects cut from substances parading as jade.

For an understanding of the pitfalls into which the layman might be trapped in his search for jade, it is essential to realize that the Chinese merchants operate on a basis of caveat emptor—let the purchaser beware. They are not above disguising non-jades among real pieces, so that the unwary customer in confusion frequently carries home a box, bowl or figure of soapstone in full confidence that it is authentic. In fact, there are scores of dealers in Peiping who would boldly lie when directly questioned. They salve their consciences with the sound legal precept that he who buys should be his own judge of worth, there being no burden upon the vendor to disillusion him if he goes astray.

Modern imitation in white stone of an ancient circlet. Actual size.

While the Chinese may be considered guilty of falsifying their goods in asserting soapstone to be jade, nevertheless there is not the original crime of producing such an object with intent to deceive. Sometime in the 5th century B.C., a disciple of Confucius inquired why it was that the superior man valued jade and not soapstone, suggesting that perhaps it was because the former was rare and the latter plentiful. The Sage refuted that belief by pointing out the high virtues of jade. This discussion might well be taken to show that even in remote antiquity, the Chinese used soapstone utensils along with those of jade. This enterprise continues today, and the articles found for sale are made with the honest intention of catering to buyers who might not have purses such as would run to the costly stone. The business is primarily not one of forgery, although it frequently turns to such ends when foreign visitors run up against avaricious tradesmen.

First and foremost, the purchaser should rely on the natural and instinctive protection of the rule that an article cheap in price can only be cheap in quality. When he is offered for a small sum a bowl or vase in what appears to be pure white jade, he should be on his guard at once. There is no charity among Chinese dealers, and they do not give away their wares. The scratch of a knife, or even of a finger nail, will quickly suffice to disclose the object as soft soapstone, worth perhaps a bit less than was asked, but many times under what a white jade of the same variety would command. Likewise, the carving of soapstone indicates its softness, the lines being neither clean cut nor sharp.

Sometimes soapstone and other white substances are dyed in browns and greens in imitation of either nephrite or jadeite. In such cases, the detection is comparatively simple, for the coloring is streaked, and apt to be darker along the veins of the stone. By no stretch of the imagination does it resemble the true jade, and this fact again gives credence to the idea that the piece was not colored with deceitful purpose. There are Chinese of small means who admire colored soapstone, and it is for them that the work is done. So far is this true, that specimens of white stone obviously dyed a sickly pink are offered for sale. No one could possibly mistake them for jade, but if they should be, certainly the buyer has little cause to complain of the vendor's dishonesty.

Bronze shapes in green jasper jade 20″ high.

This same distinction applies to another form of stone sold in the jade shops and markets along with the true variety. The more honorable dealers will display it as jasper jade, while others will make the admission if pressed for further confirmation of their original assertion that it is jade. Jasper is a quartz nearly as hard as jade, and capable of high polish. It is found in abundance in eastern China. A dark, streaked green is mined in southern Manchuria, and a pure white is found near Soochow. Since both of these centers are on trunk railways, the stone is offered everywhere in large amounts. That from Manchuria is brought to Peiping in lumps and carved in the jade factories. The workmanship, therefore, is equally fine, and the same sort of bowls, figures, vases, and particularly screens, are fashioned from it as from the precious stone. Naturally, the cost is lower by 100% and more. The green jasper is of a pleasing dark color, but is dull and lacking in the high lustre of jadeite and in the mellowness of nephrite. The casual purchaser might easily be fooled into accepting it as jade, but here again the price is an adequate guide. On the whole, however, Peiping merchants have learned the wisdom of selling this native stone as jasper jade instead of attempting a forthright misrepresentation.

Jasper from Soochow is pure white, outwardly differing little from nephrite, but being too lustreless to be confused with jadeite. Most of it is worked there and shipped to Shanghai and Peiping in finished articles such as boxes, ash trays and chopsticks. Sometimes it is inlaid with coral, carnelian and other semi-precious stones, and subsequently mounted on brushes and mirrors to adorn the rococo dressing table. The trade knows both the green and white jasper as Hsiu Yen.

The Chinese glass worker has added his craft to the simulation of jade, generally of the emerald green jadeite, or the mixed white and green nephrite known as American green. He also produces an opaque variety resembling white nephrite. While a disgruntled and disillusioned visitor might charge the merchant with cheating in the sale of a string of glass beads, certainly the selling of such jewellery is not based on dishonest imitation of jade. The Chinese admire their green glass, and they like to have it approximate Fei Ts'ui in hue, form and appearance. Therefore, the glass maker has directed his efforts to copying the emerald green jadeite as closely as possible, since, as was

Copies of bronze jars in green jasper jade 24″ high.

said before, the nearer the gem itself approaches flawless, translucent, emerald green glass, the better it is in quality. It is a strange circle of circumstance, this meeting of glass and jade, and it has intrigued the artisan to the point of producing examples which require careful inspection to distinguish between the two.

Peiping bazaars display whole counters of jewellery and hair ornaments in this bright green glass, which satisfy the desire of the less wealthy to possess adornments of jade color when they cannot afford the real gems. Whereas a string of perfectly matched emerald green jadeite beads might command $100,000, a similar length in the best glass could be had for as little as one dollar.

If the uninitiated are confused by the color and lustre of such objects, it requires but an examination of the mouth of the hole of the bead to detect the difference between the sharp edge of glass and the polished surface of jade. Without resorting to actual tests as to hardness and gravity, the glass jewellery is made so that it appears equal to jade in both respects. Nevertheless, there would seem to be no need of warning on the score of such imitations, it being inconceivable that anyone would imagine that they were getting jade of the color and lustre exhibited by the glass at the price quoted. Native markets are the last places in which to dream of picking up phenomenal bargains from a Chinese who might not know the worth of his stock. It can be taken as a fixed principle that the dealer, and not the customer, is always right.

It would not be in keeping with the mystifying character of the stone if we were to be let off so easily in the matter of jade simulation. At this point we are confronted with the so-called Han jades, which, when they are authentic, present a ravishing mingling of green, brown, red, yellow, ivory and black, to say nothing of the smoothing effects of time on originally highly polished surfaces. Ch'en Hsing in his "A Record of Jade" tells how the prevailing craze for old pieces caused the merchants of the 12th century A.D. to imitate ancient utensils by using a herb found in Kansu to bring about the treasured discoloration. He further explains that in his life, during the first half of the last century, these Sung forgeries had become so scarce as to attain a high value of their own as acknowledged fakes. This artificial discoloring

Glass ring, hair bar, earrings, and bracelet, similar in color, weight, and appearance to emerald green jade.

of jade is continued today in a measure, but the real business is done in dyeing white jasper instead of actual nephrite. Through a process of firing, colors, which frequently seem authentic, are absorbed into the stone so deeply that they appear much more than surface discolorations such as might be expected from this device.

It is not only the Han or ancient coloring which is imitated, but likewise the unique shape of ceremonial utensils, girdle pendants and beads are closely copied with classical designs of the San Tai period prior to the 3rd century B.C. The better imitations of these forms, which have not been in use for nearly two thousand years, are of a smooth texture, opaque and similar in polish to the real antiques. If the style is properly followed, and the slight decoration rendered with faithfulness, it is possible for these spurious objects to create dissension in the ranks of dealers and experts alike. However, very few such examples are seen, and the general run is patently obvious in coloring and substance. One variety of stone, supposedly coming to Peiping from Shantung, while of a hardness sufficient to pass as Han jade, has a waxy translucence such as is never possessed by the real gem. If these imitations are broken, they show a jagged fracture which at once reveals the misrepresentation.

What has been said about the honesty of the producers of soapstone and jasper objects, is likewise true perhaps in a lesser degree of the seemingly Han jades. There is a distinct paucity of authentic specimens, but since there is such intrinsic appeal and merit in them, it is a worthy enterprise to attempt to supply the ordinary man with reproductions in color and workmanship gratifying the inherent Chinese craving for such beauty. Up to that point, it is a legitimate industry. However, Peiping dealers with little regard for veracity are not content with selling them for what they are. These men with the utmost knavery assure, not only tourists, but jade-wise residents that their beads, pendants, axe-shaped plaques and general miscellany of copies in ancient designs, are actually jade coming down from Han times prior to A.D. 220. Even before the jocular scoffing of those who know better, the merchant refuses to withdraw his claim of antiquity. Although he may be offering his objects for under a silver dollar, which is a fair value for smaller types, he sees nothing incongruous in his stand. As it

is with other jade substitutes, price is the protective weapon for the lay purchaser of Han pieces. A true specimen, uninjured and of fine workmanship, will command many hundreds of dollars, and even an ordinary one will range in the upper tens. Modern Chinese collectors adore these old relics, just as did their forefathers, and this desire for ownership maintains high rates. On the other hand, one who knows both jade and the market, can at times find small objects, perhaps chipped or incomplete, but none the less beautifully discolored, and suggestive of ancient ritual and ceremony, for as little as a few dollars.

It is well when buying any kind of jade in China to be thoroughly on guard and with all one's wits to fend off the artful vendor. By offering to pay, say 30% of the asking price, and then, if need be, to work gradually toward a figure acceptable to the dealer, a fair bargain may be struck. If jade of high quality is being purchased and the buyer has no great knowledge of the stone, it is extremely wise to call upon a disinterested Chinese or occidental on whose word reliance may be placed. Above all, it is unsafe to take at face value the protestations of honesty and proffers of guarantees always made by the merchant. He will hand out business cards, tell how long he has been established, and give any other fabulous reference which may come into his head to blunt the suspicion of a foreign patron. Once the sale is consummated, there is little hope of reparation if the jade is subsequently found wanting. Should the purchaser be of high spirit and return to have it out with the shopkeeper, he is met with the bland smile of a man hiding behind a purely legal precept. Certainly the buyer should always beware in China, more especially if he does not know jade.

It is not alone in the tricks it plays with man in the buying and selling of Han jade, that China's sacred stone amuses itself at his expense. For a number of years it has set savants at loggerheads over the very word Han. Ch'en Hsing, in referring to Han jade, was writing in the language of the scholar. He pointed out the mistake of using the character of the Han Dynasty for these old jades, instead of the character Han, meaning to hold in the mouth. In his dogmatism, the term arose from the fact that these jades became discolored through burial in the mouths of dead bodies, and although such custom did prevail in that early dynasty, it was wrong to call any other such speci-

mens Han, after that reign. In the present century, western experts have openly differed over this issue, some following Ch'en Hsing's classical school, and others maintaining that the character for the dynasty is the correct one.

Whatever may be the proper derivation, it remains a fact today that the jade trade uses the character of the Han Dynasty, and has in mind jades resembling those of that period when they refer to discolored objects of the traditional red, yellow, brown and black. It is immaterial to the dealer whether he knows that his jade is an uncut boulder, an authentic tomb piece, or a spurious stone artificially colored the day before he offers it for sale. To him, all are Han jades, and it is most unlikely that he is conscious of any controversy as to whether he might be speaking of jades which had been held in the mouth or merely of the sort popular with the Han. This must at once become obvious from the variety and size of articles sold under that appellation. It may be a tiny bead, or a figure, vase or bowl as much as a foot high or across, which is offered as Han jade, and which bears no relation whatsoever to an object placed in the mouth of a corpse. Thus, Han jade is a classification of discoloration and substance with the present day merchant.

There are a dozen stones near enough in chemical content, hardness and color to resemble jade. However, the Chinese dealer is not yet sufficiently enterprising to augment the still ample supply of the real gem, or else these related minerals are found too far from China for any appreciable importation to have been developed. In any case, he is not aware of the existence of these jade substitutes, and would not recognize them as such should any come into his hands. Included in such a list is the blackish green chloromelanite of nearly the same mineral content as jadeite. Saussurite is tough, compact, white with gray and green, and tests as to specific gravity and hardness very similarly to the Burmese jade. The silicate of calcium known as epidote ranges in gravity and hardness with jadeite, while prehnite, a light green silicate of calcium and aluminium, is as hard as nephrite, and of nearly the same gravity. Zoisite is still another silicate of calcium and aluminium bordering on the appearance of nephrite.

While the jade purchaser in China really has little concern with most of these jade relatives, there is one especially to be mentioned. That is the soft agalmatolite which comes in grayish, yellowish and greenish whites. Its compactness makes it easy to work so that the Chinese have used it in the carving of various objects in imitation of nephrite, from which it is easily distinguished because of softness and untrue color.

Without being too chemically thorough, passing note should be made of jade-like stones such as wollastonite, a native silicate of calcium; diopside, a pyroxene like jadeite and sometimes possessing its translucence; and the bright green eclogite and omphacite, both cyrstalline silicates. The two green minerals, laboradorite and amazonite, are among the feldspars similar to jade. The greens of chyrsoprase, a quartz, and the serpentines, bowenite, antigorite and williamsite, also vary only slightly in hardness and specific gravity from China's traditional stone.

*Chapter VIII.*

## STONE AGE TO CIVILIZATION.

JADE once more conspires to befuddle man. This time it throws its coverlet of mystery over the eyes of students of human descent in China, dropping here and there trails which serve but to leave the final answer in fog. We know that the ancestors of the modern Chinese, living in what are now Honan and the adjoining provinces, had discovered jade and worked it earlier perhaps, than 3,000 B.C. They have left behind at least one complete specimen. However, there, all traces of the gem are lost.

In forty places this Yang Shao civilization has been unearthed in North China, and if the theory is accepted that the historical Chinese inherited a well developed reverence for jade from these proto-Chinese, the question quickly comes to mind as to the peoples from whom the Yang Shao men received their jade inspiration. If the latter enjoyed jade, is it not likely that their ancestors in the Stone Age both knew and appreciated jade? At the present moment, the answer can only be speculative. While there are ample remains of early man in Asia, nothing other than stone artifacts have been found. Likewise, no one has dared suggest that these men led directly to either the Yang Shao or present day Chinese. In view of these facts, there is a temptation toward the conception that Heaven reserved its jade, and the innate adoration thereof, for a purely Chinese race whose nature was peculiarly adapted to elevate jade to the sacred symbolism which was never shaken off during the succeeding five thousand years.

If this strange coincidence were not deliberately ordained by fate, it is within the realm of reason that China might have had its Jade Age rather than the Stone Age which marked so scattered an area. From the river running by his cave at Chou K'ou Tien, Sinanthropus Pekin-

ensis, or commonly, the Peking Man, gathered quartz boulders and crudely worked them into choppers, scrapers and other celts for his primitive purposes. Had Heaven decreed otherwise, this species of earliest man might well have lived in one of the regions which long years after produced the native jade of the historical periods of China. In that case, there would have been preserved for us the same implements in that mineral. Similarly, a divine destiny could have led the Paleolithic men of eastern Kansu, northern Shensi and western Shansi, whose unpolished quartz artifacts have been found, to the treasures of jade which are presumed to have been wrought into utensils in almost these very districts by the historical Chinese. The discoveries of polished implements left by the late Neolithic culture which spread across Mongolia and Manchuria, included arrow heads, delicate blades, drillers, rollers and beads of jasper and chalcedony, as well as pottery, but still no jade. These objects are worked in quartz which is but slightly harder than nephrite, and there is no reason to doubt that if the Paleolithics and Neolithics had been graced with jade, they would have employed it. The intriguing fact remains that Heaven did not see fit to extend them this blessing, but reserved it for the earliest of the true Chinese race. This mystifying actuality, and the avidity with which the Chinese from the first embraced jade to the national bosom, adds further enhancement to the diverting spectacle of the stone throughout the ages.

The past decade must be termed the golden period of archaeological research in China. Young Chinese, fired by their training in the United States and Europe, and inspired by the simultaneous work being done by occidental scientists in their ancient earth, have set out to back up the claims of great antiquity made, hitherto seemingly without factual basis, by the earlier chroniclers of their native civilization. In these ten years they have dug, side by side with westerners, in the Chou K'ou Tien caves to astound the world with the skull of the Peking Man; with endless implements of the Paleolithic and Neolithic periods; with the finer products of the Yang Shao culture; and lastly, with the fully civilized, artistic creations of the later Shang or Yin Dynasty, approximately of the years 1500 B.C. to 1200 B.C.

Left—Natural green jade boulder crudely fashioned as a hammer.
Right—Disintegrated jade roller pendant 3″ high and 1″ in diameter.

Notched axe in calcined jade with adhering clay.
4¼″ × 2″ and ¼″ thick.

The zeal is still in this new generation of Chinese scientists, and year by year their finds shed further light on a subject which their ancestors so long permitted to remain in obscurity. However, the surface only has been scratched, and some one, either Chinese or occidental, will one day fill in the glaring lapses of what went on in this land before historians took up their writings.

Excavation of the pre-Ice Age apartment house, as the cave at Chou K'ou Tien aptly has been called, brought forth the skull of the Peking Man, many remains of his quartz artifacts, and proof that he was acquainted with the use of fire. This leaves us with the tremendous hiatus of time wherein all knowledge of early man and what he had or did is unrevealed. We next learn of his activities, countless centuries later, in parts of Kansu, Shensi, Shansi, and the Ordos region of the northern Yellow River. There he left his unpolished flakes and blades, as well as his Paleolithic workshops. Again comes a long passage of time until the late Neolithics provided us with their polished and delicate blades and other implements of jasper and chalcedony, indicating the cultural strides which man had made in the interim from Chou K'ou Tien. Once more we are faced with long years of darkness which emerge only in what is judged to be about 3000 B.C. By that time the Yang Shao culture had reached its relatively high peak, and the Chinese ancestors stood on the threshold of history in what is called the cradle of China's civilization. Then we have the initial appearance of wrought jade. However, the fog does not lift for nearly another fifteen hundred years when the newest discoveries at An Yang in Honan Province, authentically divulge civilization of the later Shang from 1500 to 1200 B.C. Jade was then incontrovertibly elevated to its sacred altar by those ancients.

The Yang Shao culture of the first Chinese takes its name from that village in Honan Province, where also followed the rich civilization of the dynasties of the pre-Christian era. The finds in the scattered Yang Shao sites are chiefly of stone, but the shape of the axes, beads, bracelets and discs indicates the origin of similar objects in jade used in the imperial ritual of the historical dynasties. Many of the axe-like stones are too small to have been employed as tools, and they bear every resemblance to the pieces worn as girdle pendants by early Chinese

Pair of calcined chisels with black mottlings. Left 4″ × 3″.
Right $4\frac{3}{4}$″ × $2\frac{9}{16}$″.

courtiers. The discs are similar to those which played such a prominent part in the worship of Heaven and Earth, and characterized every Chinese reign from the first to the defunct Ch'ing of this century. In this group is the outstanding green jade circle, called Yüan in subsequent ritualistic systems. It is a little over 5″ in diameter with a central hole 2½″ in diameter, while the jade between the inner and outer rims is 2½″ across. The workmanship of the edges and the flat surface is not always perfect, and the whole piece shows the smoothing effect of wear. This find was made west of Lanchow, capital of Kansu Province.

Archaeological research in the past ten years has struck a decided blow at the former conception of Chinese history which treated many of the old chronicles as interesting bits of mythology lacking in accuracy. With the discovery of worked jade in the Yang Shao sites preceding 3000 B.C., plausibility is given to the Yü Kung, a document purporting to be dated at the end of the 20th century B C. describing the labors of the first engineer, Yü. After eight years of diverting the raging torrent into nine branches, Yü succeeded in ending the famous flood in 2284 B.C. "We would be fishes but for Yu", runs the grateful folk saga. The author tells how the people of that time sent jade as tribute to the emperor by boat down the Wei River.

If the Yang Shao culture included jade, there is sufficient ground for the belief that the stone played its part in the reigns, which for want of definite evidence, are known as those of the mythological rulers, through the Hsia Dynasty, 2205-1767 B.C., into the Shang Dynasty, 1767-1122 B.C., where the An Yang excavations authentically place it. From that point forward, there can be no doubt of jade's accepted and holy position in Chinese court life. The Chou Li, or Ritual of the Chou Dynasty, is understood to include the ceremonies of the preceding Hsia and Shang Dynasties, and it is not too much to predict that in the future, the young Chinese scientists will unearth graves or remains of settlements to prove the connecting link between the now revealed Shang and the Yang Shao men. The Chinese scholars always have accepted the fact of jade's symbolism of Heavenly worship from the beginnings of their civilization, and it only remains to define that genesis to date the birth of the native jade cult.

Calcined jade knives from Shensi Province grave. Each 6″ long.

These modern excavations of jade ceremonial utensils, while corroborating what previously appeared as fantastic historical claims on the part of Chinese writers, also react against the theories of unscientific scholars like Ch'en Hsing. When he boldly undertook to describe the effects of burial upon jade, it is obvious that he was drawing upon his imagination. He asserted that pieces left in the ground for three thousand years would turn into ashes, and those interred for six thousand would be nothing but mud. In contrast, we have the Yang Shao jade disc, estimated to have been in the soil for at least five thousand years, yet preserved in good condition as to substance and color. Links in the chronology of the stone are as yet not very numerous, and we are carried from the Yang Shao circle to a scepter, claimed by its Chinese owner to belong to the 25th century B.C. From there the hiatus extends for more than a thousand years to the An Yang settlement where jades of a period between 1500 B.C. and 1200 B.C. were found. In this same class is the famous Tuan Fang dagger taken from a Shensi Province grave. It is finely wrought, and is judged to have been used as a symbol of rulership or ceremonial usage. The colors are in reds and browns, and the period is variously assigned as somewhere before, or just after the commencement of the Chou Dynasty in 1122 B.C.

In 1401 B.C. the Shang capital was moved to Yin in the present Province of Honan, and the dynasty became known by that name. This site was first discovered in 1899, but archaeological research had to wait another thirty years before reaching its present scientific stage. The excavations were but a profitable mine for dealers who dug up oracular bones for sale in the curio markets. However, in 1929, the Chinese National Research Institute made its disclosures, among them the authenticity of the old classics in such historical data as the names of the kings who reigned during the Shang Dynasty, which previously had been discarded by modern critics along with the alleged mythology contained in those documents.

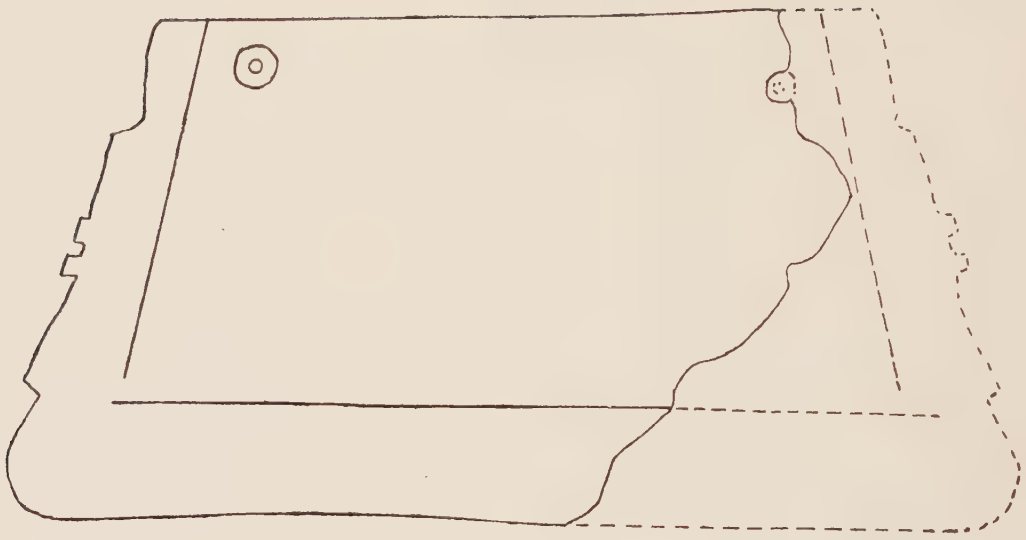
Besides the evidence of Shang or Yin culture unearthed at An Yang, such as the oldest piece of Chinese sculpture, remnants of glazed, painted pottery, inscribed bones and tortoise shells, and bronze objects together with their actual moulds, there were jade fragments giving a fine clue to the ceremonial utensils hitherto unavailable except by

description in ancient writings. Careful study of the An Yang information led to the theory that the Shang people had preserved many of the specimens as curios of antiquity, they having been fabricated in a much earlier period. It is possible that the latter had been handed down from generation to generation all the way from the distant Yang Shao culture, just as we today have our treasured objects of ancient jade.

The most interesting jade from An Yang is a rectangular axe or scraper-like object. It would seem originally to have been fashioned from very opaque, white nephrite which is now discolored to a pleasing yellowed ivory, with portions like an egg shell boiled in strong tea. The substance has not deteriorated, although a vertical blow broke off about one third, causing a sharp fracture which slopes for nearly 1″ before reaching the under face. There is likewise a chipping of the knife or lower edge, as well as an area of ½″ square which was in some way gouged out leaving a rough surface in contrast to the otherwise high polish.

This ancient jade is 5⅛″ wide at the top, but the sides sweep out, making the lower blade 7⅜″ across if the missing right third is reconstructed. The upper and lower edges are somewhat out of parallel so that the right breadth is 3 11/16″, or ⅛″ greater than the left. In thickness, the top is 7/16″, but three series of bevellings reduce that to 3/16″ at the softly rounded bottom or blade. The surface is without decoration except for incised straight lines running parallel with the side edges and the bottom, but failing by ¼″ to meet the latter. This does not appear on the reverse face. The uninjured section bears a perforation, bored conically from the top, where the diameter is twice that of the under side. The center of this hole is 5/16″ from the upper edge, and ¾″ from the left. It is a safe assumption that a similar boring existed in the broken right portion. Thus it would appear that the relic was never used as a knife, but rather was for ceremony only, being suspended from the girdle by cords through the two holes.

This form might easily be a survival from earlier knives fashioned from stone and actually used as tools in the Neolithic period. Instead of being ornaments, such pieces would have been fastened to wooden handles by means of the perforations. That belief is further borne out



Shang Dynasty ceremonial axe, 5⅛″ × 7⅜″.
Dotted lines indicate restoration of missing fragment.

by the fact that rectangular knives discovered in a Yang Shao site of western China bear an identical type of indentation along the sides, and likewise have the double borings. The outstanding worth of this Shang jade is the peculiar geometrical shaping of the edges. The slopes are cut into seven different planes, four as long as ½″, and three not more than ⅛″ each. While such a toothed design is common among the ancient circles of jade, it is so rarely seen in the straight knives and axes as to make this specimen unique, particularly when regarded in the light of the similar Yang Shao stone implements.

Among the lesser jades unearthed from the Yin capital is a grayish black dagger with two cutting edges. It is 3¼″ long and 1⅞″ across. The actual point has been broken, but the two sharp blades remain in perfect preservation. A portion of another such implement in pure white was also found. Both of these daggers follow the general style of the Tuan Fang piece. However, they are but a fraction of its 35″ length. This would suggest that they were designed to be worn on the girdle and not carried as symbols of office.

Several smaller fragments came from the An Yang excavations. These include segments of jade discs calcined to chicken bone white. A polished and discolored wafer of jade, 1″ square, has one side rounded and a single perforation. It was probably a girdle pendant.

In this way we trace the continuous use of jade back five thousand years at least, with the lone interruption between 3000 and 1500 B.C. However, that gap is partially filled by historical references which are now enhanced by the new substantiation of Chinese documents up to the Shang. It only remains for archaeologists to unearth remains of earlier cultures in the area where jade is known to have been, and we shall have the Jade Age, the genesis of China's immortal cult.

This is not idle speculation, since there are definite indications that scientists are heading in that direction. The Yang Shao civilization has been found as far west as Kansu Province, and Sikong or Kokonor on the Tibetan border, taking it within a thousand miles of the jade producing regions of Turkestan. In the first twenty-five years of this century, a series of jade implements was picked up in the eroded earth of the Lop Nor desert. Although lacking in complete identification as to date, they are suggestive not only of the Neolithic, but of the Paleolithic

as well. If they do belong to those two early periods of man, then it is obvious that we already have the Stone Age employing jade. In other words, there is a Jade Age which should have existed somewhere in Asia as a forerunner of historical Chinese adoration of the sacred gift of Heaven.

In the drifting sands of the Turkestan desert were found knives and axe heads of jasper, chert, chalcedony, carnelian, and above all in importance, of jade. In addition, there were flakes or splinters which appear to have remained after the working of such implements by man. Likewise, these materials could not have originated in the desert, and it seems logical that they were carried there from the nearby K'un Lun Mountains where they are known to exist. The lack of polish on some of them suggests Paleolithic workmanship, while others are so well finished as to resemble both early and late Neolithic. Included in the discoveries is an axe head 4″ long, polished and reminiscent of a late Stone Age. Another jade celt is 2″ in length, while a third is polished on its two surfaces although the sides of the blade are rough except for the cutting edge. With a crudely carved, white jade monkey, there was found in one site a 4″ jade celt in good condition. This would appear to have been brought over from a culture older than that of the more highly stylized animal and similar objects unearthed in the same area.

Until the Lop Nor civilization is more firmly placed as to period, it is speculative to date the celts as belonging either to the Paleolithic or Neolithic. In the absence of such proof, it might be assumed perhaps, that the Yang Shao culture had reached beyond Kansu and Kokonor into Turkestan, and that these pieces were of a people which lived simultaneously with the producers of the jade disc found in the Yang Shao settlement to the west of Lanchow in Kansu Province.

In any case, we have these slight traces of worked jade extending closer and closer to the mines and boulder rivers of Khotan. The next stages of this diverting search may well take us westward to that city itself, and thereby push back the curtain of history of the stone in Turkestan from where we know it in the 1st century B.C. to the remoter Paleolithic times. Only the link between the Peking Man and his successors in this Chinese cycle of jade would then be missing.

*Chapter IX.*

# JADE FOR RELIGIOUS CEREMONIES AND IN MUSIC.

JADE has been the central theme of Chinese worship and religious ceremonies for fifty centuries. The shapes of the ritualistic objects give reason to believe that future excavations may carry the native cult of jade back through the time of the Neolithic inhabitants of Eastern Asia, when the continuous history of the stone will be counted in the tens of thousands of centuries.

The Chinese have drawn a fine distinction between jade and the deity. It was truly the deputy of the Supreme Ruler on Earth, through which man pleaded for the intercession of Heaven. Unlike our own Christ the Man, through whom we reach out to the Christian God-Head, the Chinese never worshipped jade itself. Rather it was the bridge between the world of mortals and the realm beyond. The utmost care with which they avoided every form of deification of jade is attested by the fact that while practically all other guilds, firms, and commercial endeavors have their patron or god, there is none serving the jade craftsman. Scholars, doctors, silver and goldsmiths, tailors and carpenters, all have their patrons, but there is no similar figure in the world of jade.

From earliest times the Chinese have been naturalists, as becomes a people living so close to the soil, and depending upon the elements for life and death bringing forces. They are not a race possessing the deep religious impulses of the occident, as typified by a singleness of theological belief in each individual. In fact, the term religious opportunists might best be taken to describe their doctrines. Every Chinese adopts a smattering of practically every form of belief which comes to his horizon. He takes no chances of offending the True God, whatever the creed. Instead, he shows reverence by acts of propitiation with jade, the most sacred thing he knows.

No pure form of religion exists in China, where there has piled up succeeding strata of beliefs through the centuries, with notorious borrowings, one from the other, always, however, leaving jade the supreme intercessor. Five thousand years ago, men of the Yang Shao civilization left their jade disc, a symbol used ever since in paying homage to Heaven. The general idea of nature worship then narrowed down with the increasing cultural development, and jade served the ceremonies in worshipping Heaven, Earth, the Four Cardinal Points, the mountains, and streams. At the same time, it was devoted to ancestral worship. Subsequently it appeared in the Confucian rituals beginning with the 4th century B.C., where it remains unchanged today. Buddhism was brought to China at the dawn of our era, and from religious usages of Taoism established a few centuries earlier, jade was taken over by the priests and people. In the 7th century A.D. Muhammedanism was introduced into China, and again the sacred stone gave its impress to the new faith. Likewise in the 7th century A.D. the Nestorian Christians came to China with their creed, for which jade again was adapted to utensils of worship.

In all the manifestations of man's search for an explanation of his being upon earth, the Chinese found the necessity of jade. It permeates the purely native principle of Yin and Yang, or the positive and negative forces of creation; astrology and astronomy, the older practices of which were more religious than scientific; divination, numerology, and the basic rites of superstition known as Feng Shui, or wind and water. Never did the Chinese contemplate the supernatural without calling in the mystical assistance of jade.

"Heaven is Jade", says the I Ching, or Book of Changes, the oldest of Chinese records dealing with events of the early years of the third millennium before Christ. "Massive is that libation cup of jade, with the yellow liquid sparkling in it", reads another key to ceremony in the ancient Classics. We are told that Huang Ti, the Yellow Emperor, of the years 2698-2589 B.C., studied astronomy, the waves of the sea, rocks, metals, and jade, to lay down the formula scarcely varied in the passing centuries. The sacred position of the stone was finally ensured by a succeeding emperor, who in 2513 B.C. proclaimed that only the ruler

should be permitted to sacrifice to Heaven, in which ritual the jade symbols served as the imperial mediator with the Omnipotent.

Thus originated the system wherein jade in the shape of pre-historic axes or tablets, discs, libation cups, utensils to hold the animal sacrifices and incense, imperial adornment, musical instruments, objects for divination, and staff heads for ceremonial dancers, dominated the participants and other elements alike. Many of these coincided in nature with prehistoric stone implements, and with the concurrent bronze vessels similarly employed.

With the dawn of this monotheistic cult of Shang Ti, the Supreme Being, which was synonymous with T'ien, or Heaven, began the consolidation of a formal ritual that was completed well before 1000 B.C., and which was followed in detail on March 1st, 1934, by Emperor K'ang Teh when he ascended the throne of the new Empire of Manchukuo. On that occasion, the Sovereign mounted a crude, earthen altar and prostrated himself before Heaven, there receiving the sacred jade symbol, just as was done four or more thousand years earlier.

The fact that the Altar of Heaven at Hsinching, Manchukuo's capital, had been hurriedly thrown up in a field, was another revival of the most ancient practices. Originally there were no set places for the worship of Heaven. An altar might be erected in the confines of the imperial palace, or it might be prepared on the borders of the king's domain, should he be travelling and wish to pray for victory in a military campaign, or give thanks for the successful conclusion of one. The only regulated portion of the ceremony was the use of jade. In those times there were no temples for religious observances. These came later for ancestral worship, when altars were set up with jade utensils and jade tablets for the spirits of the departed, marking the commencement of the single universal religious impulse that motivates the inner being of the Chinese race today. If a man or woman fails to adhere with any degree of conviction to any of the other defined doctrines, they are never lacking in this reverence, nor do they omit the use of jade when wealth permits.

Visitors to Peiping are unanimous in declaring the Temple of Heaven, with its blue tiled roof and marbled tiered Altar, to be the most impressive of the many imperial establishments in the former capital.

It is easy to re-create in the mind the colorful scene which took place there on the Winter Solstice, when the Emperor travelled from the Forbidden City to this lovely wooded spot in the southern part of the Chinese City, to worship Heaven as the High Priest of his subjects. The ceremony was continued as late as 1911 by the Manchu Court, and was repeated by President Yuan Shih-k'ai in 1915 for the last time in Peiping, when official prostrations to Heaven lapsed until revived in Manchuria in 1934, not on the Winter Solstice, but on the ascension to the new Throne.

The existing Temple of Heaven and its grounds were laid out for this imperial obeisance in A.D. 1421. For five hundred years it witnessed the annual arrival of the emperor with his large entourage and the blue green jades as fixed by the ancient works on ceremony. Ritual provided that the chief symbol should be a disc of jade, perhaps a quarter of an inch thick, with a central hole, the latter of a diameter one half the width of the solid portion. For the worship of Heaven, it was blue in color, which in reality was more likely to be dark green of a bluish or blackish tinge. It was the conventional Pi of the ancients.

On the day of the Winter Solstice, the emperor was dressed in his finest robes, embroidered with motives of the sun, moon and stars. From his hat were suspended twelve pendants of jade, six in front and six behind, denoting the twelve divisions of the day, and the twelve yearly cycles. In addition, he carried the long, flat Kuei, symbol of imperial power. Musicians played on jade chimes, marking the intervals of worship. Jade objects were then burnt in sacrifice to Shang Ti or Heaven. Animals of a proper kind and color were slaughtered, and offered to Heaven in jade dishes, while the ceremonial wine was contained in jade cups. An imperial guardian of jades was part of the court as early as the 11th century B.C. It was his duty to see that the ritualistic objects were taken out from and replaced in the locked apartments on the days of worship.

For 490 years, emperors of the Ming and Ch'ing Dynasties observed the Winter Solstice worship at the Peking Temple of Heaven. A cloth canopy of the color of Heaven was hung over the altar shrine for the arrival of the sovereign at dawn. He rode in what was known as the jade chariot, while the jade objects to be sacrificed were carried in a

Pi symbol of Heaven with three hydras.

special sedan chair. The latter included one blue jade Ju I, or scepter, and two Kuei, or oblong tablets, and numbered twelve in all. After fasting and purification in the Chai Kung, or Palace of Abstinence, the emperor ascended the marble tiers of the Altar of Heaven, where the courtiers knelt and presented him with their baskets of jades. On the jade chimes were played the pieces fixed by tradition of the earliest records. The ruler himself then offered the sacrifices to Heaven, which were burned. Jade Pi showing the effects of such firing remain in testimony of the ceremony. A calf, silks, and food, were also sacrificed along with the blue jades.

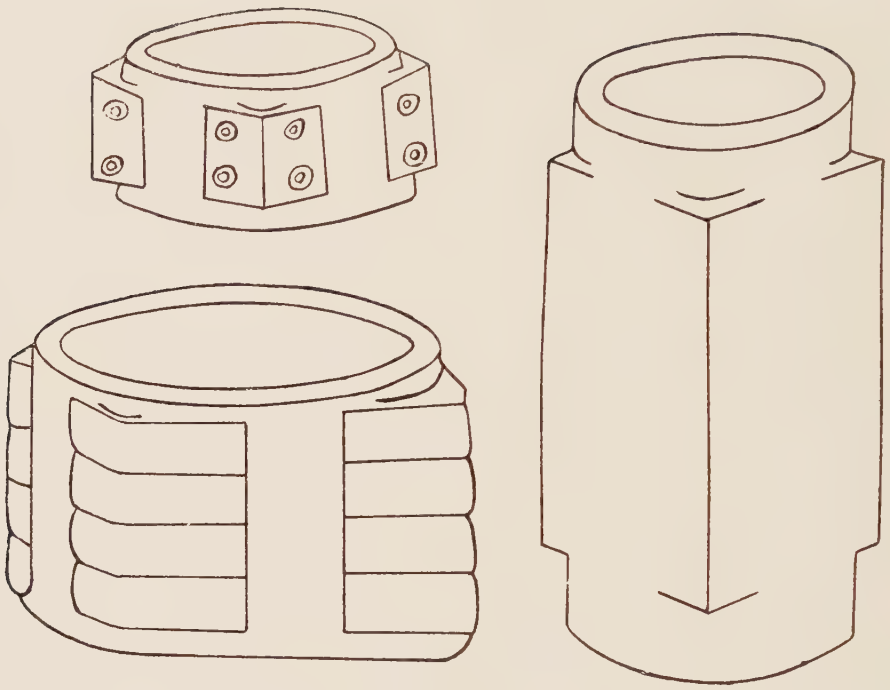
It was not only at this special Temple that the sovereigns worshipped Heaven. The K'un Ning Kung, or Palace of Earthly Peace, in the Forbidden City, was used by the Manchus for various religious ceremonies, including that of honoring Heaven. The great hall is divided into sections reserved for each ritual. In one part are two tables covered with red brocade where the jade dishes and other offerings to Heaven were placed when the rulers married. This Palace of Earthly Peace is an outstanding example of the catholic tendencies of native worship. In the eastern division are still to be seen the cement block in the floor on which the sacrificial animals were slaughtered, the brick stove in which the meat was cooked, and two porcelain jars in which it was kept. Beyond the table of offerings are throne divans on opposite sides of the room on which the emperor and empress were seated to receive the sacrificial meat. Outside the door is the fifteen foot, wooden Divine Pillar with its iron spiked top on which still hangs the vertebrae of an animal. At the far end of the hall is the altar to the imperial ancestors, where the bridal couple worshipped their forebears and informed them of the new union. Thus in a single chamber were held the rites to Heaven, to the ancestors, and of the unique cult of Shamanism, which the Manchus brought to China from their northern home in Manchuria, and which is typified by the Divine Pillar. Earth was also worshipped in the K'un Ning Kung, the same red covered tables being used for that purpose.

Next in importance to this worship of Heaven was the imperial obeisance to Earth. The Chou Li, or Rituals of the Chou Dynasty, compiled before the Christian era, are the source of most of our infor-

mation on the subject of ceremonies performed as early as the 23rd century B.C. Similar to that which took place at the Altar of Heaven, is the service conducted by the emperor at the Altar of Earth. In the earliest times, and continuing down to A.D. 1531, Heaven and Earth were worshipped on the same altars, which, as has been seen, were generally temporary sites. However, in that year the present Altar of Earth was erected just outside the north wall of the Tartar City of Peking. Two sets of brick walls, painted pink and topped with tiles, were built enclosing 300 acres planted with cypress trees, many of which are still growing. Whereas the Altar of Heaven was circular, that of Earth was square with an encircling moat representing the four seas. Similarly the jade symbol was square with a central hole, in contrast to the circular piece dedicated to Heaven. Yellow was the color ascribed to the Deity of Earth, and the symbol was the Ts'ung of yellow jade. It was in the form of a hollow circle whose outside was a rectangle with an upraised lip at top and bottom. These vary in size from 18″ to a flat sort, a few inches high. The same variation is noted in the circular Pi of Heaven, which sometimes were more than 12″ across and often less than 1″.

The Summer Solstice was the day chosen for the imperial visit to the Altar of Earth, when the emperor wore yellow jade at his girdle, and carried the symbolic Kuei tablet. Instead of a dawn ceremony like that for Heaven, the time fixed for Earth was six a.m. A yellow tent was erected over the Altar, and the jade Ts'ung was placed to the north of the shrine. No jade was sacrificed, it being replaced by offerings of silk. The same musical instruments were played by as many as 204 musicians, while 64 dancers went through the traditional steps. Indicative of the firm belief that jade was the symbol with which Earth should be reverenced, is the proverb, "In the midst of the soil white jade is produced, and from out of the earth comes yellow gold."

The use of jade in the ancient nature cult extended to the Four Points of the Compass. The usage was clearly defined from great antiquity, and followed until the fall of the Ch'ing Dynasty in 1912. For those cosmic deities, the Rituals of the Chou Dynasty specify the green jade Kuei tablet for the East; the red Chang tablet for the South; the white Hu or tiger tablet for the West; and the semi-circular black

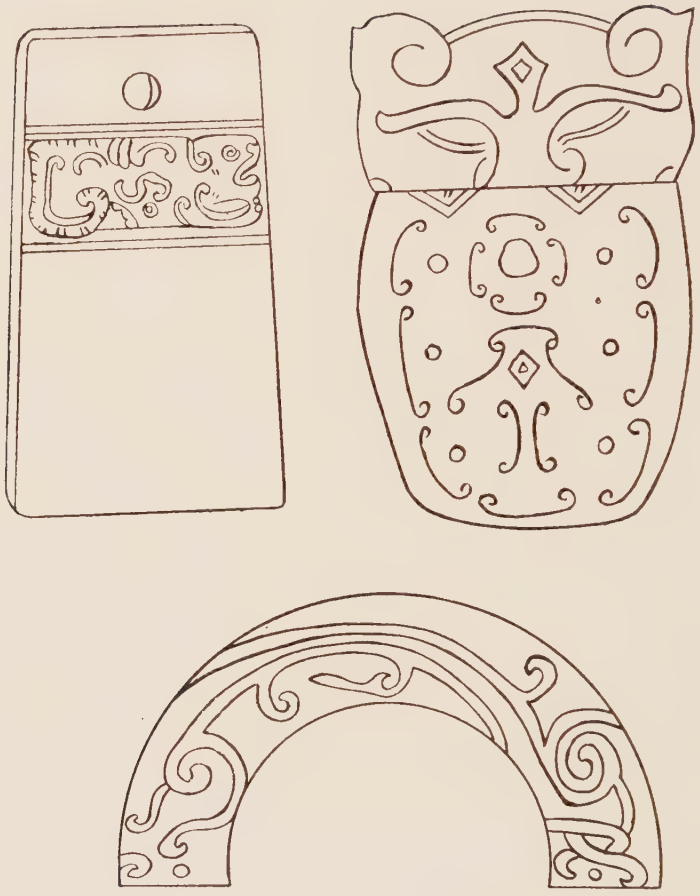


Three forms of the Ts'ung symbol of Earth from old Chinese drawings.

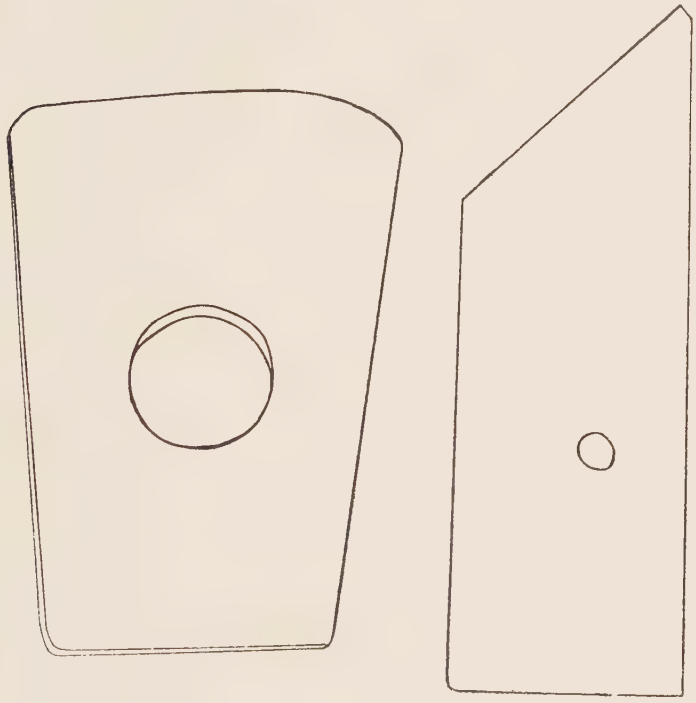
Huang for the North. In addition to the jade objects for such worship, the emperor wore on his girdle, jade ornaments in the same respective colors.

The Altar of the East, or Rising Sun, and of the West, or Evening Moon, still stand outside those two sides of the Tartar City of Peiping. They have high walls enclosing vast cypress forests with altars and temples coming down from the reign of the Ming Emperor, Chia Ch'ing, in the 16th century A.D. On the morning of the Spring Equinox, as the sun rose above the horizon, the emperor and his court went to the Altar of the Sun and offered the green jade Kuei tablet, together with silks of the same hue. At the Autumn Equinox he visited the Altar of the Moon when the sacrifices of a white jade Hu, or tiger tablet, and white silks were made as the Harvest Moon mounted in the sky. Both ceremonies were accompanied by traditional music and dances. All of the jade symbols, with the exception of the tiger, were in geometric designs. The Kuei tablet symbolizing the East, was the long rectangle with pointed top and flat bottom, frequently incised with a conventional representation of the seven stars of the Great Bear constellation. The tiger tablet of the West was a plaque engraved with a tiger's head within a band at the top. The red jade Chang of the South, of which no relics appear to have survived, is described in the Chou Rituals as being a Kuei tablet cut half of the long way, so that it presented a single point at the top. Except for the fact that the Huang symbol of the North was laid down in the Rituals as being of black jade and a half circle in shape, little is known about it, and few, if any, authentic examples are possessed today. Likewise the use of the jades for the North and South seems to have been ignored by the later emperors. This completes the six ritual symbols of the deities of Heaven, Earth and Four Quarters.

In still another division of nature worship is a series of jades in various shapes and of conjectural uses. Outstanding are the conventionalized dragons in the form of discs with a small portion missing at the top, so that they are more than semi-circular but less than full circles. Undoubtedly these were for sacrifices to rivers and streams, the dragon being the guardian thereof, and in supplication for rain, as that animal was the patron of the fertilizing showers. In the first decade of centuries prior to the Christian era were recorded many instances of



Top—Tiger symbols of the West. Lower—Huang symbol of the North.



Left—Axe-like Kuei tablet. Right—Chang tablet used in worship of mountains and streams.

sovereigns throwing jade rings into rivers to propitiate the water gods, or to receive their blessings for military expeditions. The deities of the mountains and hills were similarly worshipped with jade symbols. After the emperor had completed his obeisance on the upper terrace of the Altar of Earth, he descended to the second to worship the tablets of the Five Sacred Mountains, the Four Great Seas, and the Four Great Streams. For this purpose he used jades of appropriate colors and designs.

On the side of pure superstition, the Chinese once more brought their sacred stone into play. The common belief in Feng Shui, or wind and water, on which so many natives depend for a lucky arrangement of their lives, was marked in jade by miniature pagodas, replicas of the nine and thirteen storied structures which dot the landscape of China. They are relied upon to produce good influences and to ward off evil from the surrounding countryside. This motive was carried to the private life of the individual in the form of jade pagodas sometimes but a few inches high, and again as large as the green jade specimen exhibited at Chicago, which measures 4′ 2″. Likewise in the realm of superstition are the pendant tubes of jade, drilled with circular holes and quadrangular outer faces, worn to avert evil spirits, bad health, and contagious diseases. Noteworthy in this same class are the jades formed like a flat Chinese lock and suspended about the necks of children to offset magic working fairies. They are commonly inscribed with characters reading on one side, Longevity like the Southern mountain," and on the reverse, "Happiness like the Eastern Sea." Others carry suggestions for riches, honor, prosperity and longevity. They are carved in many colors, sometimes with pierced flowers, animals, or the three mythological figures of Fu, Lu, Shou, symbolizing Happiness, Wealth and Longevity. They range from 1″ to as much as 5″ in breadth.

Jade enters into still another of China's mystical doctrines, that of the Yin and the Yang, the negative and positive forces which dominate all creation. Among all the minerals of the earth, jade is ascribed in old records as the most perfect development of the Yang principle in nature. The inter-action of these female and male units produced the universe. On jade tablets, vessels and many other forms of carved

The Hsüan Chi or Süan Ki, an ancient astronomical disc.

jade, the symbolic Yin and Yang appear as a circle divided by a curving line. The Yang portion is unshaded but has a dark dot, while the Yin is darkened and distinguished by a light dot. The combination brings cosmic harmony, and the motive dominates not only the early nature worship, numerology, divination, astrology and superstition, but current Confucianism, Taoism and Buddhism as well.

For ancient astrologers and astronomers, jade had its historic appeal. The Shu Ching, or Book of History, states that the mythological Emperor Shun possessed a jade instrument with which he regulated the sun, moon, and five planets. Many of these strange and beautifully worked objects are left for our study. They are disc-like rings with the diameter of the central hole twice the width of the solid portion. The inner circumference is plain, while the perimeter is curiously indented with irregularly placed teeth. Sometimes the surfaces are bi-sected with incised lines at right angles to each other, and this marking causes modern scientists to believe that the jades actually were used in reading the heavens. White jade was the common medium for the discs, which vary from as much as 6″ to less than 2″ in diameter. They are known as Hsūan Chi or Süan Ki. We have noted how the Emperor Huang Ti in the years 2698-2598 B.C. studied astronomy and established the order of the sun, moon, stars, sea, earth, stone, metals, and jade. His "balance of jade" was in all probability the circular Hsuan Chi.

The study of heavenly bodies further provides an astronomical motive for some varieties of the Ju I or scepter, which will be dealt with later.

In connection with the fixing of time, jade is likewise seen in the traditional divisions of the Chinese twelve yearly cycles and the twelve watches of the day and night. They are represented by the mouse, cow, tiger, rabbit, dragon, snake, horse, goat, monkey, cock, dog, and pig. Among the favorite objects of Emperor Ch'ien Lung in the Shen Fu Kung Palace of the Forbidden City is a rosary of nine jade beads from which are suspended on yellow cords the twelve animals in white jade, each ½″ long. Similarly there belonged to the same ruler a wooden box in which the creatures encircle a casket. The complete set is carved from the purest white jade of high lustre. The animals are 5″

high and the casket is 5″ square and 3″ deep. The group is exhibited in the Wu Ying Tien Pavilion of the Forbidden City.

Jade offered itself for the practices of divination and fortune telling, and in it are carved the Eight Diagrams supposedly revealed to Emperor Fu Hsi in the 29th century B.C. They are described in the I Ching, or Book of Changes, a record devoted to divination. It is also related that in ancient times divining blocks were made of jade, but accurate details are lacking. The Diagrams are fixed arrangements of long and short lines, and are a very common design in jade and other materials. They are still actively employed in all parts of China, particularly by fortune tellers and diviners.

Jade touches the universally accepted fatalism of Chinese thought, and the close union of members of the same clan or family, which must share good and bad fortune alike. "When the K'un Lun Mountain is on fire, jade and stones are burned up together," runs the ancient maxim.

Tradition clothes jade with a magical power of exorcism. Such is attributed to the jade tablets carried by the sovereign with which he was able to abate storms and flood waters. It is an additional accomplishment to that of averting the evil influences in the first instance.

The progression of jade in Chinese cults next leads to the four main bodies of religion or formal ceremonies of reverence, i.e., Ancestor Worship, Confucianism, Taoism, and Buddhism. While the stone enters into the two other religious beliefs, Muhammedanism and Christianity, its use is limited in the former to water pots and vessels for ablutions prior to prayer, and in the latter to rosaries, the crucifix, and altar ornaments.

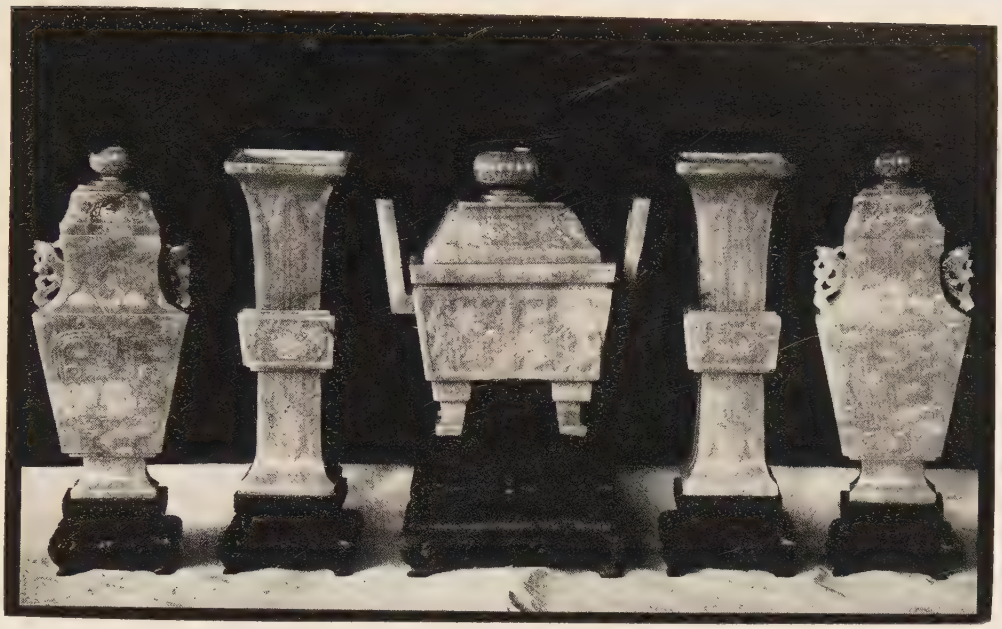
Before 1000 B.C. we hear of ancestral temples in China, they being the only religious structures then in use, as Heaven and Earth were worshipped out of doors. They were subsequently taken over by the Confucian code, which today remains the most vital of all sacred Chinese ethical scriptures. Jade inevitably was adopted into its ritual from the beginning. In sacrifices to the memory of a dead sovereign, music was played to attract the attention of his spirit, which was accomplished when that of the flutes and the sonorous jade chimes

mingled harmoniously with drums. An old saying admonishes, "Pray not for gold, jade and other valuable objects, but desire that each of your descendants may be virtuous." In other words, seek that you may have loyal and obedient sons and grandsons to worship at your own ancestral altar.

For that altar there was the jade tablet with characters as the symbol of the departed on earth. Libation cups of jade were placed before it, together with offerings of food in jade bowls. For the wealthy, there were traditional altar sets of five pieces, a central incense burner, two flower vases, and two candlesticks, all made of jade. Jade pagodas, smaller replicas of originals erected to commemorate an ancestor, were kept in the home. Stone P'ai Lou, or arches, which had been raised to honor a forebear were copied in jade miniatures for the household shrine.

The sacred position of the ancestor throughout Chinese history is indicated in various records. Along with the tribute of jade, pines were sent to the sovereign in the 8th century B.C. for the ancestral temple. In A.D. 191, when a victorious army entered a captured city, it immediately set about cleaning the ancestral temple, only to find there the jade seal of state. Obviously, this had been hidden in that place as a sanctuary, emphasizing the joint awe of the gem and the ancestor. During the years prior to 1000 B.C. we are told of a ruler pouring libations from his carved cup of jade when he declared his extended and successful reign as due to his own strict observances of ancestral rites. Ch'en Hsing tells how he knelt down to receive from his mother's hands the jade pieces and "A Record of Jade" left by his father, and how he struggled with his own notes in order that the life work of his parent would not go unperpetuated in the world.

In 1120 B.C., when King Wu was ill, his brother, the Duke of Chou, went to a secluded spot and erected four altars, one for each of the ancestors to whom he intended to pray for his brother's deliverance, namely, to his father, grandfather and great-grandfather. From the fourth, he offered up his sacrifices and supplications. At this ceremony he used five pieces of jade, two circular Pi and three rectangular Kuei. When he had pleaded with Heaven to take his own life if necessary to



Traditional five piece altar set in green jade. Vases 12″ high.

save the king, the duke returned to the court and deposited the jade tablet on which his prayers had been written in an iron chest. The rites proved efficacious.

Confucius and a disciple once discussed the matter of both ancestors and jade. The Sage explained that when the emperor was preparing for a military expedition, he would carry jade and silk offerings to the ancestral shrine, informing his forebears of his plans. On the march, the tokens would be borne reverentially on a carriage and placed on a shrine at each halt. Upon return from the campaign, they would again be presented at the ancestral altar in thanks for the favors received. The offerings would then be buried between the steps leading to the temple. The significance of jade in this ceremony lay in the honor paid to the virtue of the ancestor. In the same way, tributes of silk and jade sent from all parts of the empire to the sovereign, attested the subjects' appreciation of his virtue. At the ancestral rituals, the ruler wore his hat with twelve jade pendants, and drank wine from the jade libation cups, while musicians played upon jade chimes.

Long centuries have made little change in the services. On October 19th, 1934, Emperor K'ang Teh of Manchukuo journeyed to Mukden where he made his initial sacrifice to the Manchu ancestors since his enthronement eight months earlier. The party was clothed in the court robes of the defunct Ch'ing Dynasty, while the altar was laden with offerings of jade, silk, wine, fruits, and meats, meticulously patterned after the most ancient ceremonies.

Jade is associated with the old cult in the common representations of Weng Chung, The Ancestor. These figures, generally but 1″ high, are crudely fashioned in jade with mere slits for eyes and mouth, incised lines for the long beard, and the hands and feet hidden in the robe. White and brown jade predominates in the authentic examples dating as far back as the Chou Dynasty, which are extant today. However, the name Weng Chung is traced only to the time of Emperor Ch'in Shih Huang in the 3rd century B.C., who honored the famous warrior Yuen Weng Chung by erecting a metal statue to him. In that manner the stone figures used in Chinese cemeteries took his name. The small Weng Chung all have holes through the length for a cord,

Pre-Christian example of Weng Chung in chicken bone white jade, 11″ high, with attaching cord.

suggesting that they were girdle pendants. They also were buried with the dead, thereby preserving them to modern times.

In line with the worship of the dead, is the devotion and obedience of the son to the living parent. This prelude to veneration of the departed is noted in the Li I, or Book on the Meaning of Sacrifices. "A filial son will move as if he were carrying a jade symbol, or bearing a full vessel. Still and grave, absorbed in what he is doing, he will seem as if he were unable to sustain the burden, and in danger of letting it fall." According to another precept, the grandson acted as representative of his grandfather, and when he had drunk from the fifth cup of jade, the ruler washed it and presented it to the ministers.

Despite the adherence of millions of Chinese to the code of Confucius, who was born in 551 B.C., and the fact that it is the only one of the old ceremonial rituals patronized by the Republican Government of China today, Confucianism has steadfastly remained a purely ethical system and not a religion. On August 27th, 1934, upon the observance of the 2,485th birthday of the Sage, the day was officially set aside for all time to come as one on which homage should be paid. By this stroke, it was hoped to create a revival of the ancient morality. In any event, the decree gave a further impetus to the employment of jade in modern ceremonies.

In thousands of Confucian Temples throughout the land, offerings were made, incense burned and the traditional music played. Jade utensils were used at Peiping and other places where they were available. Simplicity characterizes all services to Confucius, and while the food offerings are made on wooden trays, it is permissible to have the five piece altar set of jade. Music must be rendered on jade chimes whenever possible.

It is fitting that jade should be joined with the commemoration of the Sage, for to him it was a sacred element upon which he based many of his sayings. We can still hear his advice to the sovereign:

"Perfect what concerns your officers and people,
Be careful of your duties as a prince,
To be prepared for unforeseen dangers.
Be cautious of what you say.

Be reverentially careful of your outward demeanor.
A flaw in a mace of white jade
May be ground away,
But for a flaw in speech
Nothing can be done."

Again he draws the lesson: "When a tiger or rhinoceros escapes from the cage, when a tortoise or a piece of jade is injured in its repository, whose is the fault?"

Once a disciple asked Confucius, "Why does the superior man value jade much more highly than soapstone? Is it because jade is scarce and soapstone abundant?" "It is not," replied the Sage, "but because the superior men of olden days regarded it as a symbol of the virtues. Its gentle, smooth, glossy appearance suggests benevolence; its fine, close texture and hardness suggest wisdom; it is firm and angular, but not sharp and cutting, implying righteousness; suspended in beads as if it would fall to the ground, it is like the humility of propriety; struck, it gives a clear note, prolonged, yet ending abruptly, suggesting music; its flaws do not hide its excellences, nor do its excellences hide its flaws, suggesting loyalty; an internal radiance issuing from every side is like good faith; bright as a brilliant rainbow, it resembles Heaven; exquisite and mysterious, appearing in the hills and streams, it suggests the earth; standing out conspicuously in the symbols of rank, jade is like the path of truth and duty. This is why the superior man esteems it so highly."

The Confucian rituals as repeated at the state ceremonies in 1934, probably represent the purest and least changed form of any observances handed down from times of antiquity. The accompanying music, of which more will be said later in this chapter, is the outstanding part of the service. This is proper, for the Sage himself was a performer on the musical stones. His skill is attested by the passage from the Analects:

"The Master was playing one day on a musical stone in Wei, when a man carrying a straw basket passed the door of the house where Confucius was, and said: "His heart is full who beats the musical stone."

The indigenous Chinese religion of Taoism, literally The Way, offers jade its greatest scope as a symbol. The system dates back to

the early worship of nature, from which time it remained in a pure form similar to Confucianism, until it forsook the classical Chinese attributes on the introduction of the alien Buddhism in the 1st century A.D. Up to that time, there was no native ethical or religious cult employing human shapes for the deity. Taoism was the first to slip into the complex representation of deities as brought from India by the early Buddhists. Temples were then erected, a priesthood established, and a Triad of Gods devised, of which Yü Huang, The Jade Emperor, was destined to become the foremost.

During the period when Taoism was the personification of the moral teachings of Lao Tze, there was the simple beauty of the old nature worship, and Chuang Tze, a 3rd century B.C. follower of the founder, declared: "Had the natural integrity of things been left unharmed, who could have made sacrificial vessels? Had the natural jade been left unbroken, who could have made libation cups?" From this we observe that jade utensils of the classical sort were part of the new religion. However, with the impress of Buddhism, and the creation of idols of various shapes in the temples under the mystical incantations of the priesthood, jade was shifted from the old forms into mortal-like deities.

Although the focal point of Taoist belief is Yü Huang Shang Ti, or Pure August Jade Emperor, he is rarely portrayed in jade, but rather in wood and lacquer. By some strange coincidence, the persons depicted in jade are never worshipped, though they are solidly a part of the Taoist mythology. These include Lao Tze himself as a long bearded, old man, seated sidewise on a water buffalo, and the Eight Immortals, all of them very popular among lovers of the sacred stone. The Eight Immortals have drunk of the elixir of life. Seven are men, and one is a woman, and they are always carved in the same manner, with the same objects for which they are renowned. Likewise, there is an endless variety of Taoist charms, amulets, and talismans of jade, as well as numbers of animals, birds, trees, and fruits which play a part in the colorful lore of Taoism.

On temple altars appear sets of five utensils, often of jade, and occasionally the fruits and foods are offered to Yü Huang in jade

bowls. Jade musical instruments do not enter into this phase of Chinese spiritual life.

The ramifications of jade in Taoist mythology will be reserved for another chapter. However, it should be mentioned that the Pure August Jade Emperor has his Palace on the Jade Mountain where he maintains a court like that of the sovereign on earth. One of his courtiers is Tung Wang Kung who keeps a record of the Immortals, and has as a serving girl, the Jade Maiden. There in the Jade Palace of Abstraction, Tung Wang receives the newly created Immortals.

Yü Huang Shang Ti is probably the most popular of all Chinese deities of whatever religion. The Buddhists, aware of his common appeal, borrowed him for their own pantheon. He is worshipped as the Ancestor of Jade, and when he was given additional honorific titles by the Sung emperor in A.D. 1115, that ruler had a statue of him cast and set up in the Palace of Pure Jade. At that time he was proclaimed to be "The Highest Author of Heaven, of the Whole Universe, of Human Destinies, of Property, of Rites and of the Way, Very August One, Grand Sovereign of Heaven." Most often his fuller appellation is dropped for the simple one of Jade God.

The Taoists go still further in their acceptance of the innate purity and heavenly origin of jade when they designate the K'un Lun Mountains, actual physical source of the native Chinese stone, as one of their chief paradises. There grows the Jade Tree, whose fruit confers immortal life upon those who partake of it.

Taoism, under the alien influence of Buddhism, has slipped from its earlier high pedestal of an ethical code of the Confucian variety, into its present debauched form. This is at once obvious upon comparing the elaborate mythology with the simple precepts of the 6th century B.C. founder and Sage, Lao Tze, who said:

"Do not wish to be rare like jade, or common like stone."

"Hence at the enthronement of an emperor and the appointment of his three ducal ministers, though there be some who bear presents of costly jade and drive chariots with teams of four horses, that is not so good as sitting still and offering the gift of this Tao, The Way."

"He who grasps more than he can hold, would be better without

Buddhistic altar image of Wen Shu, patron of the sacred Mount Wu T'ai Shan. It is chicken bone white jade 13″ high.

any. If a house is crammed with treasures of gold and jade, it will be impossible to guard them all."

While it seems natural and inevitable that all of these native Chinese rituals should be subordinated to jade, the gem of Heaven, it might have been ordained that the alien Buddhism, coming to China from India in the 1st century A.D., would escape its overwhelming influence. That was not to be, and into that foreign religion came jade with all its spirit and domination. We have seen how the Buddhists borrowed the Taoist Supreme God, the Jade Emperor, and then claimed him for their own.

Jade is much more a physical part of Buddhism than it is of any other Chinese belief. The temples employ it for ritualistic objects of every sort. The various representations of the Lord Buddha, including Sakyamuni, Kuan Yin or Goddess of Mercy, and the so-called Laughing Buddha, are carved in jade and actually worshipped. Numbers of them are to be found in the imperial collection of the Forbidden City today. Some are of pure white jade as large as 18″ high, and others are in green, and greenish white. Rosaries of jade beads twinkle between the fingers of the devout, while the Buddhist scriptures are engraved on books of green and white jade. Not only is the Buddha portrayed in this sacred stone, but his disciples, the Lohan, are given the same high honor. One jade book formerly possessed by Emperor Ch'ien Lung, now in the Forbidden City, depicts them and their attributes incised in gold, while the jade cover of the volume is decorated with the precious symbols of that religion. These latter are likewise wrought in jade to stand on lotus bases as part of the traditional altar furniture, together with the five piece set of incense burner, vases and candlesticks. The symbols so commonly seen are the wheel of the law, conch shell, umbrella, canopy, lotus flower, jar, pair of fish, and endless knot. Other Buddhist carvings in jade include the representation of the citrus fruit known as Buddha's hand from its long finger-like growth, the bursting pomegranate with its seeds typifying an abundance of sons, and the peach for longevity and immortality.

In the Forbidden City collection are two jade hand bells used by High Lamas during incantation. Both are exquisitely and completely carved, while the long handles are pierced through with intricate designs.

The Buddha with inscriptions and flowers on white jade vase 15″ high.

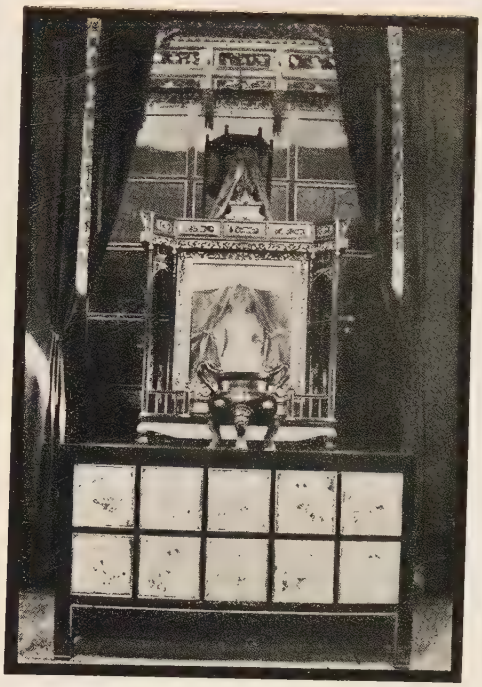
The famous Jade Buddha of Peiping, housed in the Mongol Throne Hall. It is 60″ high.

One is flawless white and the other pure green, each 6″ tall. To accompany them are two lamaistic scepters with the double heads similarly decorated and colored, but slightly smaller. In this same pavilion, the Wu Ying Tien, is a Buddhist heaven formed by the natural twisting of a peculiar Chinese root, from whose caverns peer the Lohan, while the Buddha sits above. The figures are all in white jade 4″ high.

Privately owned is a pair of white jade Kuan Yin, the Goddess of Mercy, 12″ high. On the backs are incised sutras in Chinese characters so minute there is danger of overlooking them unless the figures are held to the light. Of similar nature is a white jade pendant, 4″ long with six flat surfaces carved with hundreds of infinitesimal characters outlined in gold. Jade plaques are inserted in the frame-like pages of a yellow brocade book. They are thus visible from both sides, and reveal the same finely wrought Buddhistic teachings as appear on the pendant. The covers of this rare volume are of fragrant sandal wood.

Buddhism early responded to the impress of China's precious stone and became notable for the vast size of its sculptured jades. In A.D. 404 a Buddha in jade, 4′ 2″ high, is said to have been presented to the Chinese ruler by the King of Ceylon. Religious artists in A.D. 476 carved more than twenty Buddhas on a green jade tablet or stele, 4′ 8″ high and 2′ 6″ wide. This specimen was taken to the Century of Progress Exhibition at Chicago. In A.D. 533 another green stele was fashioned with a large Buddha seated inside a pavilion with attendant lions and human figures. The inscription explains that it was ordered by a man in memory of his parents. Their names, as well as his own and his wife's, are cut in the jade, providing a strange blending of Buddhism and ancestral veneration. It is recorded that eight years later a great jade Buddha was sent to the imperial court from Khotan.

The greatest of all Buddhist carvings in the sacred stone is the Yü Fo, or Jade Buddha, which graces a hall of the T'uan Ch'eng or Mongol Throne Room, overlooking the Forbidden City. The site dates back to Kublai Khan of the 13th century A.D. However, little is known about the figure itself. One version maintains that it was sent as a gift to Emperor Ch'ien Lung from a king of Cambodia. Such an 18th century beginning is partially confirmed by lack of reference to the massive piece prior to the Ch'ing Dynasty.



Left—Jade Buddha 48″ high in the Chao Chueh Ssu Temple at Chengtu, Szechuan Province. Right—Jade Buddha 24″ high in the Wen Shu Yuan Temple at Chengtu.

It is in the sitting position with crossed feet, and towers 5′ from its yellow brocade couch cover, is 3′ in breadth, and 1′ through. The material is of a high lustre and polish, pure white in color. The eyes and eyebrows are painted black, and the lips a vivid carmine. A robe is draped over one shoulder and the body, colored gold and red, set with rubies and brilliants. The right shoulder is bare. In conception it is Indian and not Chinese. This, and the strangeness of its material, has given rise to prolonged discussion which has failed to clear up the mystery. Although the Chinese insist that it is actually jade, most foreigners demur because of the alabaster-like appearance. The great weight, and the fact that no tests are permitted to be made of the substance, leaves the issue impossible to decide.

This great Buddha is admired and revered by native adherents of the faith to such an extent that a small temple under the north Tartar Wall of Peiping for many years has been known as the Jade Buddha Temple. It takes its name from the fact that on the main altar a small photograph of the original has the place of honor with incense burner and plates of offerings perpetually before it.

Three other such images are treasured in widely separated places. At Hanyang in Hupeh Province, the Kuei Yuan Ssu temple has a jade Buddha 3′ high, while at Chengtu, capital of Szechuan Province, two of the richest temples make their large jade figures the central altar themes. That in the Wen Shu Yuan is 2′ in height, and is enclosed in glass. In the Chao Chueh Ssu, the jade Buddha is 4′ tall, beautifully carved, and not very dissimilar either in size or appearance from the famous example in Peiping. The origins or dates of arrival in China of these obviously alien pieces are matters on which the guardian priests profess ignorance. It is presumed that they are no older than the 18th century.

Lastly in Buddhism is the pagoda, a religious monument native to India, which captured Chinese imagination, and under Chinese architects has reached a high state of perfection. It is estimated that more than two thousand such towers stand throughout China today, and many of them have been copied in jade miniatures for Buddhist temples and private homes.

Temple of Heaven with jade chimes in ceremonial position on the marble terrace.

Knitting together all the Chinese cults and rituals, as well as bridging time from the remotest emperor to Republican China of to-day, are the jade musical instruments. No closer unit between the historical position of jade, and the affinity of the sovereign with Heaven, can be noted than in the respect reserved for the Ch'ing, or jade chimes. For at least four thousand years, their employment in anything other than imperial rites, and the annual sacrifices to Confucius, has been considered sacrilege. "The instruments formerly used by the emperors were made of jade; those of the princes were of stone only. If the latter used the jade Ch'ing, they exceeded the limits of propriety," was a fixed rule which the ancients never disregarded. Although an occasional single jade chime can be found on the market, the barter of a complete set has never been recorded. Even in Peiping, the center of imperial ritual for so many centuries, there are but three sets of jade Ch'ing. One was for ceremonies at the Temple of Heaven, another for worship of the Sage at the stately Temple of Confucius in the north Tartar City, and a third for various services within the Imperial Palace itself. None of these is older than the Manchu Dynasty, dating only to the reign of Ch'ien Lung in the 18th century A.D.

Music in China is as old as history, and we read how the early sovereigns instituted the sonorous chimes, evolved the calendar and created the divisions of the day. These records run in a vein similar to the Book of Genesis, when it is stated that "after the ancient kings had accomplished their works, they instituted music, and when their administration was consolidated, they regulated the rites. If their works were great, their music was perfect, and if their government embraced all, their rites were excellent." Again we are told of the musicians who caused "the sonorous stones to imitate the jades of the Sovereign on High"; and of others whose playing "established harmony between the gods and man."

In tracing the descent of jade chimes from highest antiquity, reliance is placed solely on book descriptions of those used prior to the 1st century B.C., since all actual examples had disappeared even at that date, with the exception of a single stone alleged to have been fished from a pool wherein it had been dropped. It was from this solitary specimen that the subsequent type of musical jades was devised.

Two racks of jade chimes, each 10′ high, on the terrace of the Temple of Heaven.

However, ancient writers explain that the jade chimes served in the ancestral temple, at the altars of the deities of the Earth and Harvest, at the sacrifices to the mountains and streams, and to the ghosts and gods. Contrasted with the preservation of other jade ceremonial utensils from as far back as the Yang Shao civilization of five thousand years ago, it is noteworthy that jade musical stones disappeared with such completeness that the oldest examples possessed date only to the 18th century A.D. Although one Chinese commentator asserts that a set of Chou Dynasty chimes was found in Shansi in the 12th century A. D., this remains hearsay.

Curiously enough, the present ones conform with the most ancient descriptions in numerical arrangement, for the Manchu emperors adopted the original racks of sixteen smaller and one large Ch'ing. This number had gradually increased to nineteen with the Han, to twenty-one with the Liang, and to twenty-four with the Wei, which the Ming retained. Several intervening dynasties also reverted to the classical sixteen stones. However, it was the second Manchu sovereign, K'ang Hsi, who in the 17th century A.D. reduced them again from twenty-four to sixteen.

So far as I am aware, I am the first non-Chinese to measure and photograph an actual set of jade Ch'ing, and for this purpose those treasured in the Yang Hsing Kung, or Palace of the Nurture of the Mind, in the Forbidden City were carefully scaled, while another group at the Temple of Heaven were posed before the camera.

The single chime, known as the T'ê Ch'ing, is of even dark green, and is hung by a leather thong passing through a top perforation, from a highly ornamented rack of wood, gold lacquered, rising 10′ and measuring 4′ across. The supporting uprights rest on the backs of a pair of ducks, while a phoenix 8″ high perches on the top beam. The ends of the latter are phoenix heads. A second parallel bar holds the hook for the thong, and above it is a wide panel in pierced carving of phoenix and flowers. The chime itself is shaped like a carpenter's square, except that it forms a wider angle. The long end is 24½″ on top, 16″ inside, and 8″ across. The shorter arm is 16½″ on top, 15″ inside, with a width of 12″. The thickness is 1⅛″. Both sides

are heavily incised with gold clouds and dragons, while characters on the outer edge testify that it was made in the 26th Year of Emperor Ch'ien Lung, i.e., A.D. 1761.

The Pien Ch'ing, or smaller chimes, number sixteen, and are suspended from a gold lacquer frame 9′ tall, standing on flat bases. Five birds rest on the top cross bar, the ends of which are embellished with heads of the same birds. In this instance, there are upper and lower rows, each of eight Ch'ing, likewise suspended from leather thongs. The birds appear again on the carved wood panel. Fifteen stones are of an even dark green jade, and one is gray. All are incised with the dragon and cloud motive in gold. The ends are dated the 29th Year of Emperor Ch'ien Lung, or 1764.

The same carpenter's square form applies to this set. The long arm is 13½″ on top, 9″ on bottom, and 4½″ across. The upper short section is 9″, the lower 5½″, with a width of 6½″. Thickness ranges from 1⅛″ to 1″. In both the T'ê Ch'ing and Pien Ch'ing, the individual slabs hang with the edges of the short arms to the front, or at right angles to the rack. Musical notes are produced by striking the jades on the flat sides of the long arms, which point downward, with wooden hammers. Ch'ien Lung chimes were tuned after the system invented during the Sung Dynasty nearly a thousand years ago.

The single or T'ê Ch'ing, during sacrifices to Confucius, is placed on the west side of the open terrace outside the main hall. Its tone is deep, and its purpose is to play one note at the end of each verse, "to receive the sound". The Pien Ch'ing stands close to its mate at this ceremony, and on it is rendered the tune of the hymn.

Another set of Pien and T'ê Ch'ing was kept in the Shou Huang Tien Pavilion behind Ching Shan, or Coal Hill as it is known to foreigners in Peiping. Here also were housed the portraits of the Manchu sovereigns, whose bodies reposed there before interment. It can be imagined that these particular jade chimes were used at ceremonies for worship of ancestors. A similar group was stored in the Confucian Temple, and another at the Temple of Heaven.

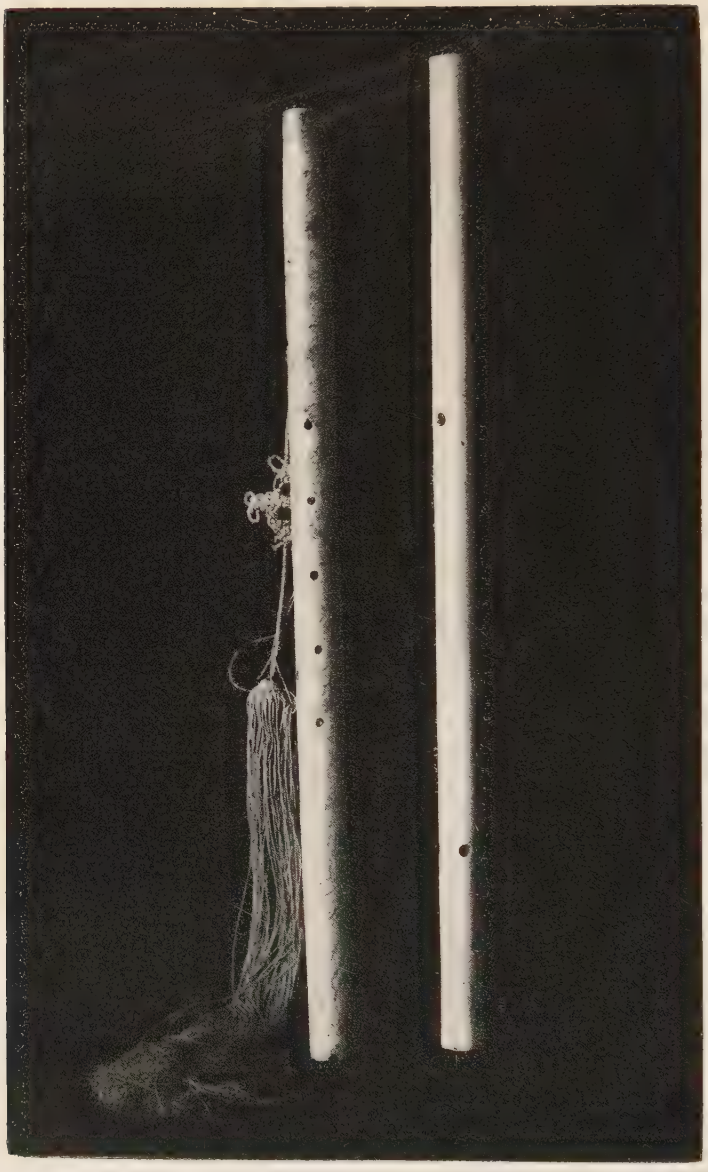
It is asserted that at some period of history these Ch'ing were carved in the shapes of conventional dragons or fish. This is borne out by the fact that smaller jade chimes are found as a single stone

Hollow jade bell in greenish gray 12″ high.

suspended from a wooden frame. Several such in the form of bats and dragons are in the Forbidden City at the present time. Some are triangular and resemble bats with outspread wings. Another variety is this same wide triangle, which constitutes one of the many arrangements of Eight Precious Things of the scholar, including a jewel, cash, lozenge symbol of victory, pair of books, scroll, pair of rhinoceros horn cups, and artemisia leaf. This type of Ch'ing is part of the sign of the native cake merchant. Such smaller musical stones were sent as gifts to friends on birthdays and other propitious occasions as symbolic of good fortune.

Still another category of musical instruments in jade are purely ornamental, and not used for producing sounds. They come in a variety of representations of zithers, violins, mandolins, and banjos. The strings and other parts are merely incised lines. There are also many shapes of jade bells, copied after the flat Chinese metal originals. Occasionally one is found which is hollowed out, and might have been struck with a hammer to produce music. This assumption is backed by the description of the jade bell sounded in the Brightness Emitting Tower, built by the Han Emperor, Wu Ti. We also read that, "The jade spreads beautiful sounds as the bell is rung," and that, "There is yet left a green jade bell amongst the flowers." Reference is made in the old records to "Floating the resonant stones on the side of the River Sze."

A rarer variety of jade musical instrument is the drum alleged to have been played during the rituals. I do not know of any examples in Peiping at this time. Other unusual specimens in jade are described as flute tips, but they are exceedingly scarce. However, it is stated that entire flutes were made of white jade as early as the Han Dynasty. The conviction prevailed that such were better than bamboo, since they were not susceptible to the vagaries of temperature, and thus preserved the true tones. The type introduced into ritual music in the 13th century A.D. was maintained until the Manchu Dynasty. One such, probably made in Ch'ien Lung's time, may be seen in the Wu Ying Tien of the Forbidden City. It is pure white jade, of high lustre, carved with regular rings to simulate bamboo. One end has a circular hole, while the other has a small opening as mouthpiece. There are five holes on one side, and a single one on the other. The flute is 24″ long, ½″ in



Left—Greenish white jade flute with yellow cord and tassel.
Right—White jade flute 21¾″ long.

diameter, and fully fits the description of the jade pipes devised in the pre-Christian era.

In all of these ceremonies, dancing and chanting shared with music in the use of jade. The Record of Rites commands: "Dance and sing with staffs adorned with jade tips." Another ancient authority refers to jade ornamented batons carried in the hands of the performers. Piecing together various descriptions, it is possible to reconstruct a ceremonial dance of the earliest courts, celebrating perhaps a military victory, or carrying out the prescribed sacrifices to Heaven, Earth, or Ancestors. The pantomime dancers wore caps with jade pendants, jade arm buckles, and jade pendants swinging from the girdles, while they held jade shields and axes in their hands. As many as sixty-four young men of royal lineage went through the steps to the sound of jade chimes and other intruments. The latter are sometimes described as having round ornaments of jade.

Whatever the rituals observed during the last dynasty, or by current Republican officials, the chants and music closely follow that laid down in the earliest centuries. When the Ch'ing emperors went to the Temple of Heaven for annual sacrifices, the musicians played "Prospect Smooth Peace" as the courtiers presented them with the jades and silks. At set intervals were rendered "Feather and Bamboo Dance" "Excellent Peace", "Ritual Completed", and "Protecting Peace."

Finally in the realm of jades for ceremony and music should be mentioned the strange connection between the ancient form of jade implements and the device carried by the Peiping knife grinder. This itinerant makes his presence known by shaking an instrument composed of several rectangular iron slabs, whose lower edges are rounded and sharpened. The sound produced is a musical clinking. The tie between this and jade, is the fact that the modern blades correspond identically in type and size with the oldest of jade knives or ceremonial pendants. Each has the same bottom edge, and the single hole at the top through which, in the case of the iron, is passed the string binding several together, making the complete instrument. The similarity is one of shape only, of course, as there is no basis for the assumption that the ancient jades were used in this manner to produce musical sounds, although chroniclers do speak of the tinkling noise made when an official, in walking, caused his girdle pendants to strike one another.

*Chapter X.*

## JADE MOUNTAINS AND IMPERIAL PIECES.

JADE reaches its apex of splendid impressiveness in the sculptured mountain masses of which several magnificent examples stand in the Forbidden City. The National Palace Museum Board kindly granted me permission to measure and photograph them for the first time. Until that was done, experts had considered the jade mountain taken from the Summer Palace of Peking after the looting in 1860 by the Franco-British troops, to be the greatest existing specimen of carved jade in the world. This beautiful creation finally came to rest in the T. B. Walker Art Galleries of Minneapolis, Minnesota.

During the succeeding years, its peers in the Forbidden City were locked away from the eyes of occidentals, while the Chinese never bothered to refute the claims of the Walker jade. However, my study reveals three other hills of much greater bulk. Foremost is the "Jade Mountain Pagoda of the Mysterious and Diligent Yü the Great Governing the Waters." This exquisitely carved shaft is 7′ high and 3′ across each side. It rests on a carved base of black rock which adds another 3′, so that the entire monument towers 10′ from the floor of the rear apartment of the Lo Shou T'ang, or Pavilion of Contented Longevity.

Whereas the Walker mass is 23″ high, 38½″ by 18″ at the base, and said to weigh 640 pounds, the Great Yü Mountain is many times that size. A conservative estimate of its weight would be at least 7 tons. This is calculated by deducting one third of the actual cubic measurement for irregularity of shape, and loss through hollowed out caverns. There is no record of any weighing, and such a step is not possible now that the jade has been permanently placed.

Court history shows that the original boulder of nephrite was sent as tribute by the Governor of Chinese Turkestan to Emperor Ch'ien

Southern entrance to the Forbidden City which houses the imperial jade collection.

Lung in 1778. It was turned over to the craftsmen of the Imperial Factory, who labored ten years to produce the lovely hill. The emperor recorded his appreciation in the two hundred and eighty-seven characters incised on a highly polished surface 4′ square, and authenticated by the Imperial Seal under date of 1788 A.D. This verse may be found in the "Collected Works of Ch'ien Lung," Second Series, Volume 18, page three.

The shaft is of grayish white jade with streaks of light and dark green, as well as patches of purer white. The wonderful polish gives a brilliant lustre, and there is not a single inch which is not carved or burnished. The theme commemorates the laudatory deeds of Yü the Great, who as the first conservancy engineer of China, succeeded in holding back the flood waters and saving his country, as has been related previously. He became emperor in 2205 B.C. The front pictures a scene of great activity, wherein scattered groups of twenty workmen, each 3″ high, are busy stemming the torrents which gush forth from the rocks in many places. We see them operating a strange engine composed of a long lever balanced on crude wheels, with a pile driver at the end forcing spikes into the solid rock. Another party is splitting the stone with mallets and chisels, while other workers pry them loose with long poles. Some figures are seen carrying timbers and boulders. Everywhere are trees, and often herds of deer. Near the top, Yü the Great, depicted as a demon, is supervising the labors of five assistants as they heave away at the rocks. A curling dragon appears among them.

Another surface presents the same frantic attempt to hold back the angry streams, while a third is even more impressive. It is dominated by a deep cavern. Men are straining at a rope attached to a rock being lowered into a hastily built dam of trees acoss a torrent. It is fastened on the opposite side by a finely wrought chain of many links. Narrow bridges span steep gorges, while various sorts of picks, shovels and tools are clearly represented. The back is devoted to Ch'ien Lung's poem and seals, one of the latter also being prominent on the front.

A formal courtyard behind the Pavilion of Contented Longevity has a natural, uncarved piece of gray green jade, 28″ by 17″ by 5″. Obviously it is a fragment left after the large mountain had been sculptured, since the surface is flaked and chipped as it came from the

Gray jade Mountain of Yü the Great in the Lo Shou T'ang of the Forbidden City, completed in 1788. Height 7′.

workshop. It rests on a white marble base, itself a thing of beauty. A nearby garden has a natural boulder of darker green jade, likewise uncarved, on a marble standard. This is 31½″ by 10″ by 15″. Both of these valuable specimens have stood exposed to the elements for nearly two centuries.

Of the two other jade monuments surpassing in size that of the Walker Collection, the greater is the Shou Shan, or "Mountain of Longevity," which has the place of honor just inside the door of the main apartment of the Lo Shou T'ang. The color is the same grayish white with green streaks. It reposes on a black stone base, completely covered with swirling clouds, and this in turn is supported by a marble block, worked in a conventional design and surmounted by a finely pierced balustrade. The Shou Shan is 57½″ high and 41″ by 30″ at the bottom. The weight should be in the neighborhood of 3 tons. The sloping hillside is dotted with cypress trees from which peep a round pavilion below, and a storied palace and pagoda above. Two figures are seen crossing a wooden bridge over a spring, while herds of deer appear elsewhere. A surface 12″ square has been polished in the lower right hand corner to hold the eighty, gold incised characters written by Emperor Ch'ien Lung in 1781, and attested by his seal. In translation, the imperial poem reads:

"The stone is like a painting as it stands before the door as a screen.
Its polish, sculpturing and carved characters are more vivid than handwriting.
The Red Terrace (a resort of the Immortals) is like the glory of dawn on a spring day.
The Stone Pavilion (also a meeting place of the Immortals in the high mountains) is notable for the principle of fragrance.
Its green and white colors resemble a painting.
The carved peaks and trees are true to life.
The young hermits are returning after gathering medicinal herbs by the cloud covered ways.
And before the alchemist's cauldron stands Liu Ting, the Immortal, to guard against the gods of darkness.

Gray jade Mountain of Longevity in the Lo Shou T'ang, dated 1781, 57½″ high and 41″ ×30″ at the base.

Done by the Imperial Pen of Ch'ien Lung in the 2nd Moon of the Year Hsin Chou."

The inscription is thus dated the 46th year of the emperor's reign, or 1781. "The Spring Terrace for the Understanding of Alchemy" is an additional name given the "Mountain of Longevity" by four large characters cut in an upper corner of the front surface.

A third sculptured mass in the Forbidden City stands in front of the jade throne of the Chai Kung, or Hall of Abstinence. This apartment has especial interest for Americans and British. It was restored in 1931 through a generous gift to the Palace Museum by Mr. Frank Allerton of Chicago, and is marked by a plaque to that effect. Thirty-one years earlier it was occupied as a mess room by officers of the British expeditionary force during the Boxer Uprising. Neither of these events altered the position of the jade mountain, which is gray green with lines of each of those colors in their natural states. It has a base of cloud carved, black stone from which it rises 4′, is roughly 3′ round at the bottom, while the sides taper to a sharp peak. Discounting for irregular shape, the weight is estimated as over 1½ tons.

Two sets of Ch'ien Lung's gold incised characters and seals give the titles, "Picture of the Meeting of the Glorious Nine Old Men," and "The Pure Jade Mountain, Headquarters of the Meeting of the Glorious Nine Old Men." The sculpturing is of trees, rocks, flowers, streams, and a pavilion wherein sit four Old Men, while others are seen chatting on a bridge.

Each of these three Forbidden City hills of jade was carved in the time of Ch'ien Lung, as was that in Minneapolis, which is dated 1784 by the emperor's poem dealing with the historic "Essay of the Epidendrum Pavilion" composed in the 3rd century A.D. Although there is mention of an artificial mountain of jade in the 13th century Mongol Palace, and of a set of jade mountains presented by the Tartar emperor to his newly born grandson in A.D. 1186 the Forbidden City has no examples in such great bulk, other than those of the 18th century.

This form of natural representation in the sacred stone goes back to the dawn of Chinese history. Like the four strokes and a dot of the character Yü, or jade, the ideograph Shan, mountain, or hill, is equally

Chai Kung, or Hall of Abstinence, restored by donation of Mr. Frank Allerton of Chicago in 1931 to house the main group of imperial jades.

Interior of the Chai Kung with jade throne chair and screen to left, and jade mountain, 36″ in circumference, to right.

simple and expressive. It consists of a horizontal line with three uprights, the central one being higher than the two ends, clearly conveying to the mind a series of peaks. It is associated with protection and isolation from outside evil forces, whether human or supernatural. The Immortals lived there, and the paradises of both Taoism and Buddhism are in the mountains, several of which are honored as sacred places for pilgrimages by the devout today. Shan Jen, or "mountain hermits," are looked upon with a mystical fascination, and a monastery is referred to as a "mountain gate", because such establishments fittingly belong there.

Jade was part of the sacrifices to Shan and Shui, or the deities of hills and streams. In the pre-Christian dynasties, the symbol was the jade circle or Pi, such as was used at the Altar of Heaven, but surmounted by a half tablet, or Chang. Various sizes were specified for great, middle and small mountains. The most notable worship of this sort was first instituted on Mount T'ai Shan in Shantung Province in 110 B.C. The ceremony was adopted by the Taoists, and there was a distinct revival in A.D. 1008 when a stone figure of the Goddess of Dawn was discovered on the summit. The emperor immediately ordered a copy to be made in jade and erected on the site. When the Sons of Heaven worshipped at T'ai Shan, they sacrificed tablets of white jade, which were then buried. In A.D. 1482 and again in 1747, discoveries were made of these objects. In 1933, it was reported that Chinese soldiers searching in the ruins of a pagoda near the tracks of the Tientsin Pukow Railway in Shantung, unearthed a gold chest containing such jade utensils. The tower, dating back to the early centuries B.C., had been destroyed in the civil warfare of 1927. Unfortunately, the looters carried away the precious articles, and nothing further has been heard of them. The peak of Mount T'ai Shan is likewise graced by temples to the Jade Emperor and to Confucius.

The mountain motive in jade remains in objects of a wide variety. Natural boulders, water smoothed and of beautiful hues of whites, browns, greens, and reds, were cherished for their resemblance to hills, while frequently they were further enhanced with carvings of rocks, woods, pavilions, streams, bridges, people, and flowers. Several of these in different sizes are to be seen in the Wu Ying Tien of the

Forbidden City, and among the favorite jades of Emperor Ch'ien Lung in the Shen Fu Kung. Also in the Wu Ying Tien is a pair of mountains formed naturally by the fantastically twisted tree roots so dear to the Chinese. In these are placed jade Buddhas in white, with attendant figures 4″ high in green. Very often Ch'ien Lung had his own poems inscribed on the boulder mountains.

A chamber once used by the Empress Dowager, the Yi Kun Kung of the Forbidden City, has a pair of wooden chests, 18″ high, with mountain scenes on the four door panels. Against a wood ground of turquoise blue, there appear 4″ figures of people in green, yellow, and chicken bone white jade, under jade trees and flowers, with jade rocks behind. This same Yi Kun Kung contains a wooden screen with a plaque of fine jade carved with hills, rocks, trees, and people in green and white. Similarly in the Chung Hua Kung, home of Kuang Hsu's concubine until her death in 1924, is a pair of jade screens in the same general design. Among Ch'ien Lung's favorites were jade mountain plaques as small as 1″ square. In contrast is the four section wooden screen, inset with twenty pieces of dark green jade on which are cut pictures of mountains, lakes, trees, flowers, birds, and pagodas outlined in gold. One such, produced in Peiping this year, is 6′ high and 5′ across. The largest jade panels are 18″ by 12″, and so thin that light shines through them.

An entertaining pair of screens is composed of wooden bases supporting glass covered boxes 4′ long and 2′ high. In the 4″ depths are carved wooden mountains on whose rocks stand fifty white jade people. These are preserved in a side pavilion of the Forbidden City, where also may be seen a pair of wooden screens 3′ square. Their top divisions have insets of white jade characters 6″ high, while the lower panels show hundreds of finely wrought white jade characters but 1″ in size. Scores of other wooden screens adorned with green and white jade depicting human figures, flowers, trees, vases, chimes, and other symbols dear to the life of the scholar, are further enhanced by coral, lapis, turquoise and agate.

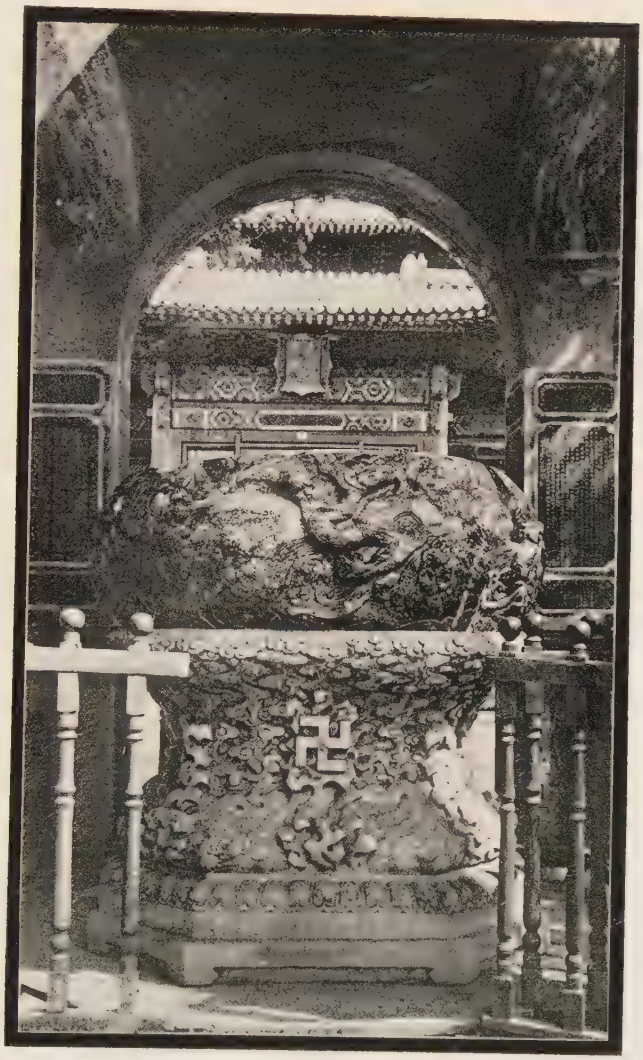
Sovereigns and common writers alike were fond of brush rests carved in jade as conventional mountains resembling the three peaked character Shan. Flat jade pieces, like partially unrolled scrolls, carry mountain scenes. Often, larger lumps were carefully wrought into

miniature hills after the manner of the great ones in the Lo Shou T'ang. During the reigns of the T'ang and Ming emperors, girdles were decorated with jade pieces carved in the hill motive. Although this type was abandoned during the Manchu Dynasty, the Sons of Heaven continued to treasure the earlier specimens in their collections.

Jade representations of Lao Tze, the founder of Taoism, are often accompanied by mountains or rocks. We have seen how both jade and mountains were combined in Taoist alchemy, and we are told, "On the jade stone he tried out the long life medicine, and in the golden cauldron he perfected the pill of immortality." From this Taoist alchemy a type of jade utensil has become known as medicine spatulas. They are but a few inches in length, flat and oblong in shape, with a thin lower edge. Although there is a resemblance to the old ceremonial axes, they are believed to have been used in the preparation of herbs. Jade mortars and pestles were available for pounding the drugs.

Just as jade was employed to portray man's awe of the eternal hills, it was similarly the element for adoration of the sea and waters. The masses second in bulk to the mountains are those of a series of jade bowls in the Forbidden City and the nearby Mongol Throne Hall courtyard. In the latter T'uan Ch'eng, a circular, walled palace rising above the Pei Hai, or North Sea Lake, is a square pavilion, roofed with yellow tiles and supported by four brick uprights. Under this shelter, but otherwise exposed to the weather, is one of China's most famous jade pieces. It is an elliptical basin 26″ high, 70″ long and 40″ wide at the central curve. The jade is hollowed out to a thickness varying from 2″ to 3″. The inner depth is 24″ and the mouth 40″ by 51″. Grayish green predominates, but there are extensive markings of black, light green and white. The polish is high, and the entire exterior is deeply encrusted with conventional waves and sea monsters. Inside, the bowl is entirely plain, except for a small group of Ch'ien Lung's characters. The animals emerging from the waves include a fish 20″ long, a still larger dragon, a sea horse 12″ in length, a water goat, a frog and the mythological horned Ch'i Lin, or unicorn. The great vessel is set on a beautifully wrought marble base 36″ high, with rocks, clouds and four prominent swastika.

Wooden screen, 6′ tall, with green jade panels etched in gold.

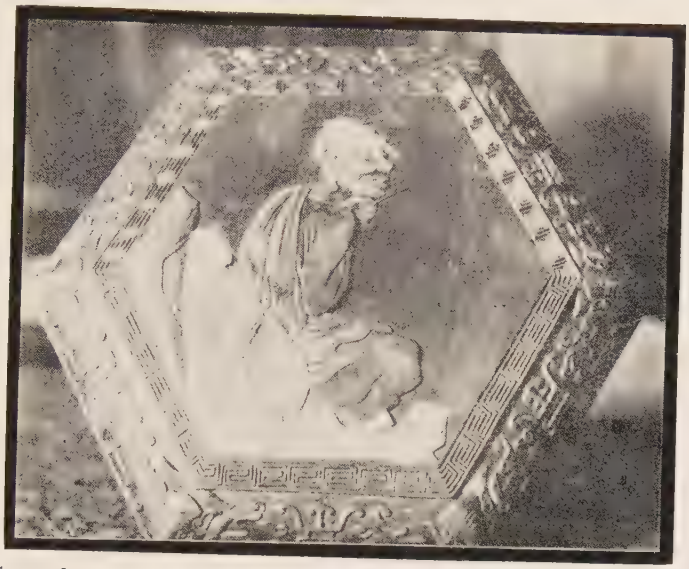


Jade basin, 26″ high and 70″ in breadth, on its marble standard.
Behind is the Mongol Throne Hall housing the Jade Buddha.

While there is no date on this treasure, the characters engraved on the pavilion supports were placed there at the order of Emperor Ch'ien Lung in the 18th century, and represent the writings of forty-eight specially picked Han Lin scholars, who recorded their appreciation of the wonderful jade. There seems to be little reason to doubt that it was made prior to the reign of Ch'ien Lung, and probably during the Yuan or Mongol Dynasty. Stories from the 13th and 14th centuries A.D. describe the use of great wine containers in the imperial court. The first comes from the pen of the Venetian, Marco Polo, and tells of the banqueting hall of Kublai Khan, wherein was an enormous buffet holding a golden wine vessel with four smaller ones into which the spiced brew was drawn off before being served at the tables. Because the Italian traveller was such an excellent reporter, it is easy to imagine that he did not see the present jade bowl, and that he was not confusing the golden cask for it. On the other hand, Friar Odoric who arrived at the Mongol Court of Peking early in the 14th century, gives the picture of a jade jar more than two paces high, formed from a single stone, and of so fine a nature as to be worth four great towns. It was hooped with gold, the design was in four dragons at the respective corners, while pendants of large pearls were suspended from it. Odoric then explains that the wine reached the container by way of conduits. Thus there is a certain amount of similarity between Marco Polo's version and that of the later visitor to the palace.

In any case, it has been accepted that Friar Odoric's jar disappeared when the Ming Dynasty replaced the Mongols late in the 14th century. All trace of it was lost for nearly four hundred years until it was called to the attention of Emperor Ch'ien Lung in the 18th century. It was then used as a pickle vat by the priests of a Buddhist temple not far from the Forbidden City. The emperor is alleged to have purchased it for a few hundred ounces of silver, and to have established it in the present location, whereupon he composed his poem in commemoration.

The Chinese work, "Illustrated Description of Ancient Jades", dealing with the imperial collection of the sovereign who reigned in the early years of the 12th century A.D., refers to a jade wine bowl 4′ 4″ high, with a diameter of 3′ 6″ at the mouth, holding ten gallons of liquid. This is ascribed to a period as early as the 7th century A.D. While the



Carved wooden box with jade man and rocks inset on top.

Buffalo in dark green jade, 13¾" long and weighing 42 pounds.

carving is explained as being very like the existing jade, there is a wide discrepancy as to height. However, the widths are similar.

Adding to the romantic speculation as to identity of these historic examples of sturdy court drinking is the Fu Hai, or "Sea of Happiness". This is a jade basin standing opposite the "Mountain of Longevity" in the Lo Shou T'ang, and is in the same gray green with brownish streaks. It is elliptical, 49½″ by 44½″ at the mouth, and 17″ deep inside. Thickness varies from 3″ to 4″, and the exterior surface is heavily worked in conventional waves in which play two large dragons. The interior is polished but plain, and there are no characters anywhere to divulge either the story or date of fabrication. The base is black stone encrusted with curling waves, while there is a bottom standard of white marble done in the same pattern as that of the "Mountain of Longevity" but of lesser height.

Until the Republican Government removed so many of the imperial treasures to Shanghai in 1933, there was still a third jade basin. This also was kept in the Lo Shou T'ang, and was in grayish green, much like the larger one in style, but only 12″ deep and 36″ in circumference. Its lighter weight made possible the shipment, which was precluded in the case of the heavy jade mountains, bowls, and Jade Buddha. Whereas, any or all of these vessels might have been used as wine containers, there is a strong likelihood that they were meant to hold fish or lotus plants, after the manner so common in Chinese gardens.

The Manchu emperors were not content with these two forms of jade masses. They indulged their taste for the sacred gift of Heaven by creating entire thrones of it. One outstanding example can be seen in the Forbidden City today. It is in the Chai Kung, which is given over exclusively to the exhibition of jades. There is a low seat, wide enough to hold at least three persons. In the carved and gold lacquered wood, are panels of white jade in both sides, and back. Behind the throne is a carved wood screen 12′ high, with a central panel of gray jade nearly 6′ square, and two end plaques 1′ 6″ wide and 4′ high. These are all inscribed with the writings of Emperor Ch'ien Lung. Six additional jade slabs are seen at the top and bottom of the larger pieces, while a circle with the character for long life adorns the carved wood above.

The Sea of Happiness in the Lo Shou T'ang, 17″ deep and 49½″ × 44½″ across.

Another throne chair with jade back and sides stands in a small chamber beind the Lo Shou T'ang. This room is remarkable as being actually decorated in white jade. Wherever there are carved panels in the walls and doors, the edges are inlaid with conventional dragons of that stone. Three black lacquer shields with trees, rocks, flowers, and birds of green and white jade hang on the walls. The translation of the name of the hall, The Harmonious Jaw, seems meaningless in itself. A third throne with highly polished white jade insets resembling porcelain, is seen in the Chung Ching Tien Pavilion. The design is in flowers with a medallion of the long life character.

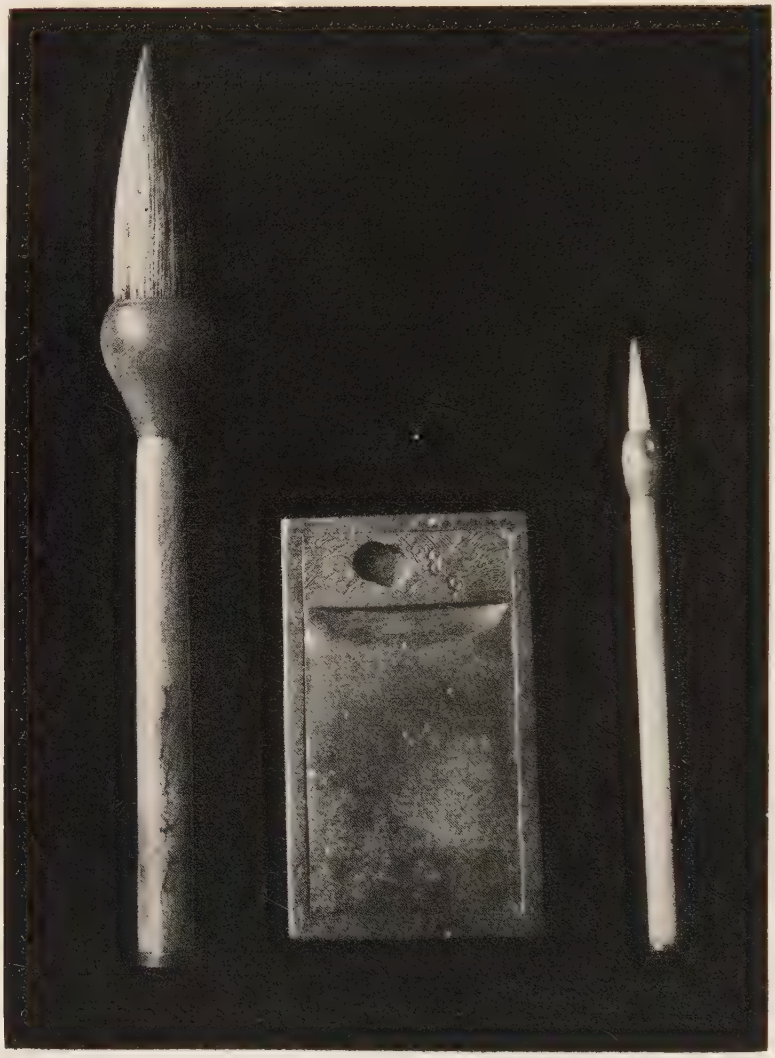
Unique among the larger jade ornaments of the imperial style of living is the bed standing in the back chamber of the Lo Shou T'ang behind the tall mountain of Yü the Great. There is the usual native couch of plain wooden boards, 4′ wide and 6′ long, built against the wall with end uprights reaching from floor to ceiling. These partitions are covered from the bed upwards with a wooden screen, whose side panels are of dark green jade 2′ wide and 6′ high, to which white jade characters are appliquéd. The central section is 10′ by 6′, and completely covered by the picture of a heavenly palace. The buildings with sloping roofs are of jade, the enclosing walls are of jade, while there are jade terraces, streams, bridges, flowers, trees, and people. The colors are green and white, while contrasts are achieved with coral and other stones. In addition, the wood work is decorated with conventional jade dragons in green with white jade circles, top, bottom, and on both sides. As the Lo Shou T'ang was used by Emperor Ch'ien Lung and the Empress Dowager as a sleeping chamber, it is quite likely that these illustrious rulers spent many hours reposing in the shadow of this magnificent jade picture, which is now so sadly in need of restoration. The Palace possesses no example of the jade pillow recorded as having been brought as tribute to an emperor in the 11th century B.C., and reclaimed from the earth in the 3rd century A.D. This is described as having been formed like a tiger. Replicas have since appeared in porcelain.

Lastly among the larger imperial jades are the figures of horses and buffaloes. Several of these were exhibited in scattered pavilions of the Forbidden City prior to 1933, when they were shipped to Shanghai. Two large buffaloes in blackish green jade are now owned by private

British collectors. The larger is 15¾″ long, weighs 56 pounds, and was obtained in Canton in 1907, undoubtedly having been removed from the Forbidden City during the allied occupation of 1900. The second animal is 13¾″ long, 8¼″ high, and weighs 42 pounds. It was purchased in Tientsin at the time when victorious foreign troops were leaving China after the campaign against the Boxers. The carving is very life-like with a severe simplicity, and the two examples are credited either to the Sung or Ming Dynasty. A recumbent buffalo, exaggeratedly flat, in creamy white jade with red veins, is exhibited at the Summer Palace. Highly stylized, the figure is several inches larger in all dimensions than the other specimens.

After the emperors had slept in their jade bed, held court from their jade thrones, delighted in their jade mountains and bowls, or admired their large jade animals, they turned to other objects in the precious stone. From the articles remaining in the Forbidden City, we can reconstruct the jade life of the Sons of Heaven. For out of doors, the emperor had his leather riding crop with white jade top, and his wooden one with both head and tip in that stone. Five of these are to be seen in the Wu Ying Tien, where is also a white jade sabre handle set with rubies and brilliants. If he wished to go for a stroll in the gardens, there were his five walking sticks with white jade handles and ferrules. These have bird heads of the round Chou type and other longer varieties. More important occasions called for the green jade cane, 5′ long with a 4″ cross piece. It is carved from a single block, ringed to represent bamboo. By way of defense, there was a sword stick fitting into a cloisonné case, with a white jade top. The short dagger worn at the belt had a white jade handle.

Because the imperial tutor could not indicate the characters with his finger, he was equipped with a finely wrought, flawless white jade pointer 1′ long. At ancient court audiences, the sovereign used a jade tablet for his memorandum pad, writing upon it with a jade stylus and colored ink. This unique pen was flattened at the end with bevelled edges to permit the formation of strokes of the ideographs. Ivory and bamboo slates were carried by the princes and lesser officials. A similar jade tablet was kept in readiness by courtiers to be held before the mouth so that their breath might not offend the sovereign. At

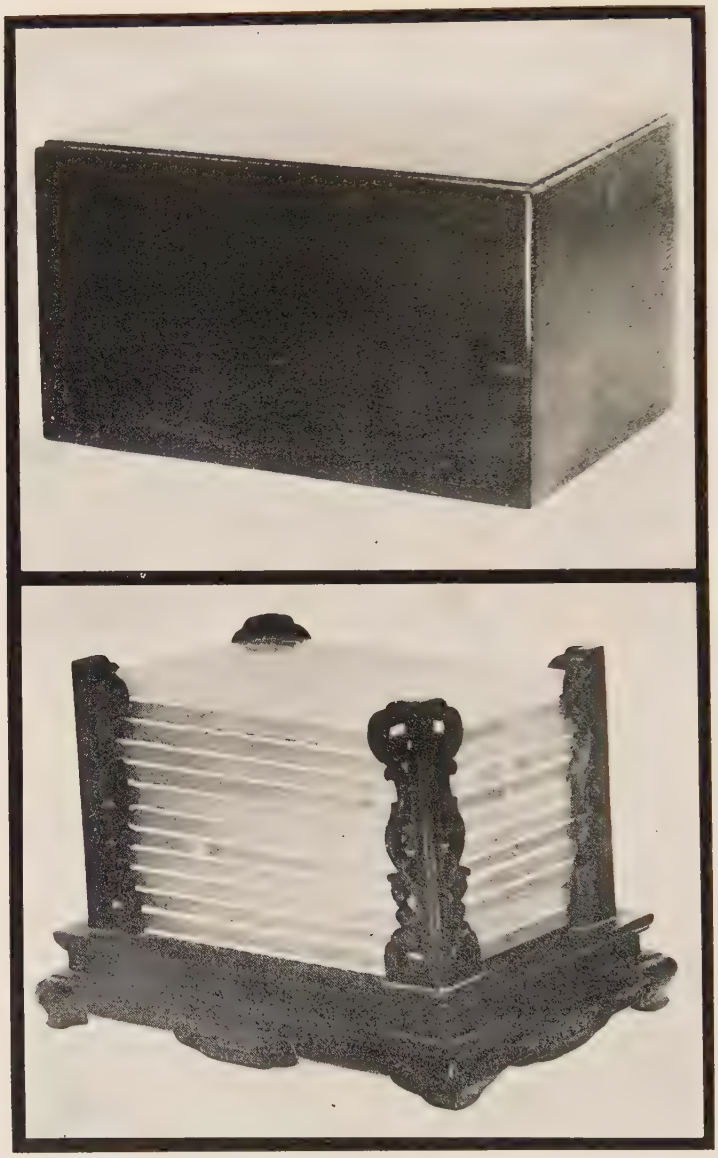


Pair of writing brushes with jade handles, and jade slab for mixing ink.

assemblies and rituals, emperor and followers alike wore the long, rectangular Kuei tablets from a cord on the girdles, and at the proper moment supported them in their hands with the tops resting against the shoulders. The books of ceremony defined the length of the Kuei for a duke as 9″, for an earl 7″, and for a baron 5″. The width was 3″ and thickness ½″. A superlative pair in gray and black jade are kept in the Wu Ying Tien, and measure 12″ in length and 4″ across. The bottom edge is straight, while the top comes to a sharp point. Gold characters decorate them.

For ordinary literary purposes the emperor had a brush with handle of pure white jade. Several of these remain in the Forbidden City. Minor persons had brushes with stems of bamboo tipped with jade. When not in use, they were kept in a cylindrical holder of white or green jade, often highly carved. Imperial ink slabs came in jade boxes, or wooden cases with jade medallions, as did the jade stone on which the ink was mixed. Water was contained in small jade bowls. The paper was weighted down with jade rulers; and there were jade arm rests to prevent the smearing of the written word. A particularly fine specimen of the latter is in the Shen Fu Kung among the Ch'ien Lung favorites. It is of reddish brown jade, 4″ long and 2″ wide, convex to simulate a half section of bamboo. Inside are carved minute characters.

The imperial library included many jade books. One variety had double faced frames of yellow brocade holding slabs of green or white jade, whose incised gold characters could be read from either side. Others had alternate leaves of silk and jade with writing on each of them. The commonest form, however, are sets of ten or less plaques of green, white or gray jade, covered with gold ideographs in all of the numerous styles of calligraphy. They are numbered on the edges, stacked with yellow brocade between them, and kept in a sandal wood box. The first and last plaques are decorated with dragons and clouds, and the former bears the title. It is noteworthy that in the Wu Ying Tien there are two such books made from the bright green Fei Ts'ui, or Burmese jadeite. The others are of the native Chinese nephrite, as are practically all the Forbidden City jades today. Objects in the other precious stone, if ever there were many, have disappeared, probably into the hands of eager dealers.



Jade Book of 12 plaques containing the gold incised characters of Emperor Ch'ien Lung, now kept in the National Palace Museum of the Forbidden City.

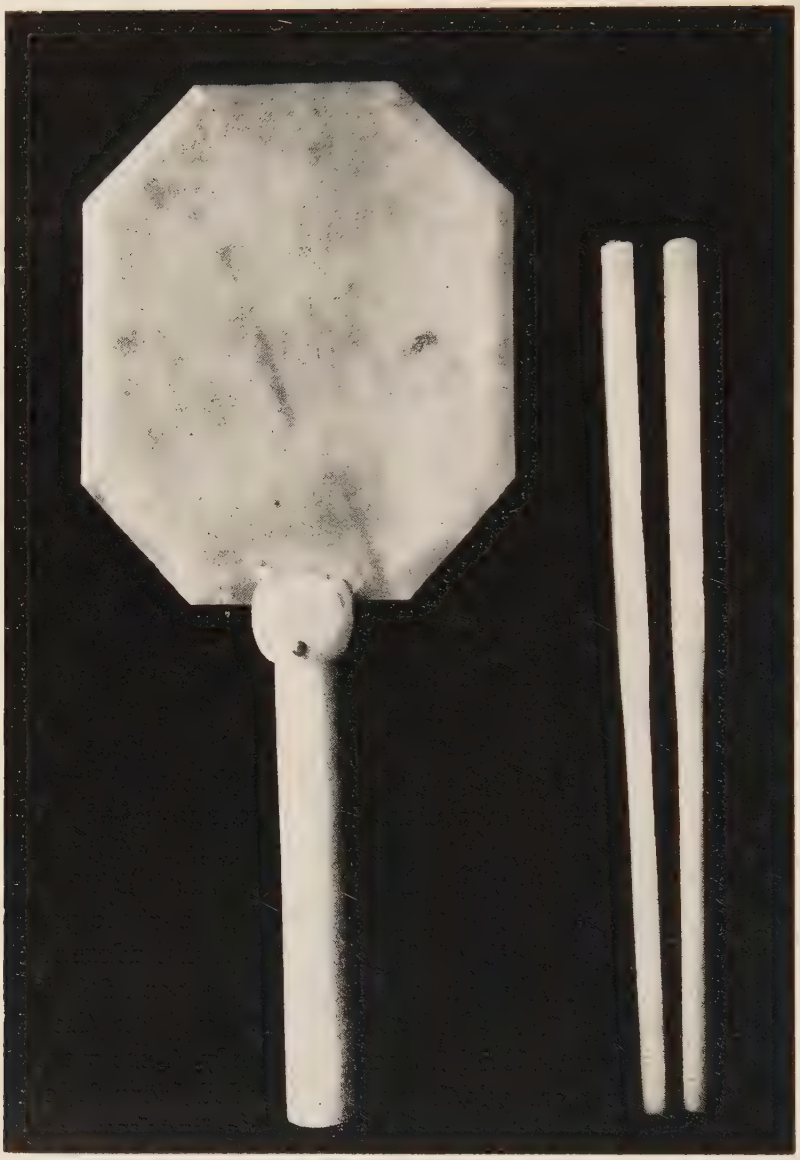
In the Wu Ying Tien and Shen Fu Kung are still preserved 21 sets of books, comprising 193 plaques of gray, green, and white jade. Ch'ien Lung's own writing covers most of them, dealing with a wide range of subjects from the Buddhist scriptures, and essays on the Classics, to ordinary court business. One volume bearing the Ch'ien Lung seal, is entitled, "The Book Issued to Support and Extol the Correct Principles." In every instance, the individual jade slabs are $\frac{3}{16}''$ thick. The standard sizes are 12″ by 4″; 8″ by 5″; 6″ by 3″; 5″ by 4″, and 4″ by 3″. Aside from their beauty and worthy context, they remain as a pictorial history of the development of Chinese calligraphy. The seals of Ch'ien Lung, squares of roughly a half to one inch, show the Hsiao Ch'uan, or lesser seal characters invented by the statesman Li Ssu, who induced Emperor Ch'in Shih Huang to burn the books in the 3rd century B.C. It was in this form that Li Ssu had the jade seal of eight characters first made for the emperor. The writing on the plaques reads vertically from the right, and offers a fine example of the styles developed during the Christian era. Included are the willowy grass characters, the Hsing Shu, or running hand, commonly used in personal correspondence, and the symmetrical Chen Shu of official documents.

When the sets were enclosed in the typical Chinese book folder of cloth or paper, there was a pair of flat, white jade pins fastened by cords to the cover and retained in loops on the side piece.

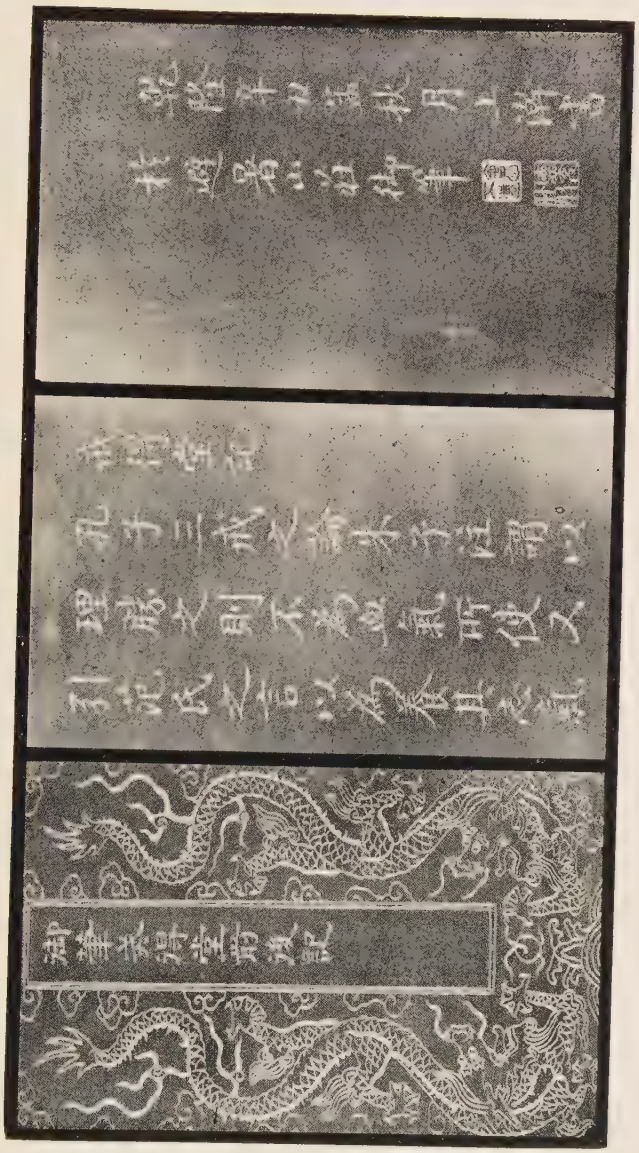
Imperial fingers were kept supple, an essential for calligraphy, with a pair of jade balls $1\frac{1}{2}''$ in diameter. These were revolved against each other by the fingers of the right hand, just as ordinary Chinese do with similar objects of agate, stone, metal or walnuts. During the rest period, the jade brushes reposed on the miniature, three peaked jade mountains already described. Jade paper-knives also adorned the desk.

Court sanction was sometimes given for the use of jade plaques with suitable carving and characters to be hung on the doors of government offices and official homes. Similarly, there were rounded tiger heads of jade from which were suspended loose jade rings, in exactly the same manner as present day gate knockers, except that the latter are made of brass.

The imperial banqueting table was not devoid of jade. Ambassador N. G. Spathary, who arrived in Peking from Russia in A.D. 1675



Left—Hand mirror showing handle and back of white jade.
Right—White jade chopsticks.



Left to right—Title, first, and last plaques of the Jade Book, "Record of the Hall for Keeping the Commandments Written by the Emperor." The right bears the seal of Ch'ien Lung and is dated 1781.

tells of being feasted by Emperor K'ang Hsi. The sovereign ate at one table and the guests at another. The host sent a melon to the visitor on a golden platter, and after the repast had been in progress for an hour, a great jade dish was placed before the emperor. Its contents were not revealed to the diplomat, he states. Jade chopsticks carried the food from jade serving dishes to individual jade rice bowls. Jade spoons were used for soup, and jade handled knives cut the fruit.

Of course, there were jade plates on the emperor's table. Imagination was called into play in fashioning these royal food containers. In the private apartment of the Empress Dowager in the Lo Shou T'ang is shown a green jade rice bowl and smaller white wine cup, set together in an oblong tray fitted snugly to their bases. Endless numbers of tea cups with separate jade saucers and covers are to be seen in the Palace.

Although a collection abroad includes what is described as a 17th century jade mill for grinding imperial tea, no similar piece is known in China. In fact, a leading Chinese tea firm founded over two hundred years ago asserts that if tea were ground it would become worthless. The theory is advanced that such a mill might have been intended for grinding medicine rather than tea.

In the matter of wine and tea pots, the carvers grew fanciful. A wide variety of shapes and decorations were employed. Perhaps the finest is the white jade pot with long handle and spout, 8″ high. The latter is inset with rubies and brilliants, while the entire body is decorated with leaves of dark green jade and flowers of lapis with ruby centers, all outlined in gold, and worked so that the surface is completely smooth. This represents the imported Indian school of jade craft, for which a special branch of the Imperial Factory was established in Peking under Emperor Ch'ien Lung. The Chu Hsiu Kung is the present home of this specimen.

In addition to the pure beauty of an uncarved jade wine pot or cup, the Chinese have handed down a pretty belief that it enhances the liquid. A story of the illustrious poets of the T'ang Dynasty of a thousand years ago perpetuates this notion. The poet, Tsan, tells how his colleagues met and steeped the choicest of blooms in their drink, the perfume of which penetrated the jade containers, scenting the wine of autumn.

Jade lotus plant in stone bowl. Flowers are white, and pads brown and gray. Height 12″.

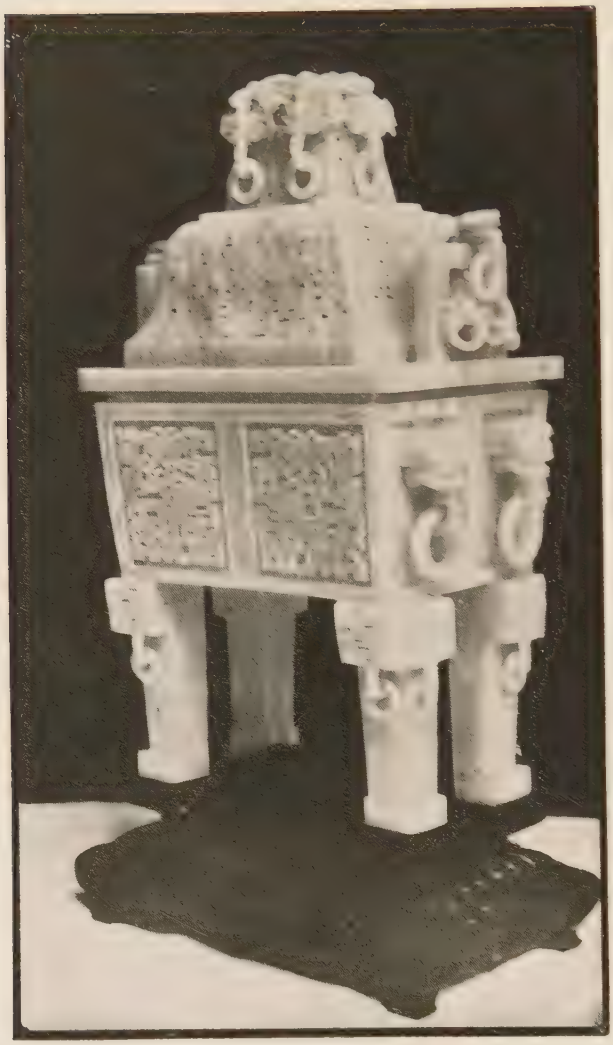
When the imperial hat was doffed, it was hung on no ordinary hook. Rather, there was a stand of jade and wood. Sometimes these had bases and triple arms of highly carved clouds and waves, on which were fastened white jade fish, dragons, and bats. Outstanding in this class, is the one contained in the Chu Hsiu Kung, bedroom of the deposed empress, now consort of the Emperor of Manchukuo. It is formed from three half sections of the Pi, which we have seen as the symbol of Heaven in the old ceremonies. The supporting woodwork is decorated with fishes and bats, and a pierced globe of white jade. The circles are in discolored Han jade. For readjustment of the emperor's hat, or general toilet, there were jade mirrors, sometimes flat with a carved back like the ancient bronze type, and others, round with a handle, more like the modern occidental variety. None of these can be seen in the Forbidden City at this time.

Likewise for the toilet were rouge pots, one remaining in the apartment of the Empress Dowager, just where she once used it. Jade combs were available for dressing the royal hair. The ladies of the Palace carried their needles in jade cases, three of which, in fine carving with flowers and gold incised lines, are in the Shen Fu Kung. These are hollow tubes, 4″ long, and ½″ in diameter. The bottom and top are solid, but the latter is cut loose as a cover, and held in place by a yellow cord, with which it was fastened to the girdle. Odd shaped jade thimbles, and a jade bobbin on which to wind the thread, completed the sewing kit.

The Son of Heaven in later years obviously had to content himself with footgear of ordinary materials. He did not possess the famous jade soled slippers, the stone parts of which are preserved to this day. Ancient records of excavated tombs, and mythological tales of sovereigns refer to this unique employment of jade to protect the imperial feet.

Furniture in the Forbidden City includes chairs and wardrobes, whose outer surfaces are set with green and white jade, depicting various groups of precious objects, much the same as the screens previously described. Paintings or scrolls were stretched on wooden rollers whose ends were of white jade, and they were held against the wall with flat jade hooks. While contemplating his favorite picture, or

Jade garden in lacquer basin. Leaves are green and flowers white. Height 24".



White jade incense burner 18″ high.

otherwise at ease, the Son of Heaven could puff on his pipe, whose mouthpiece and bowl were of green or white jade, or on his cigarette holder of a solid jade cylinder.

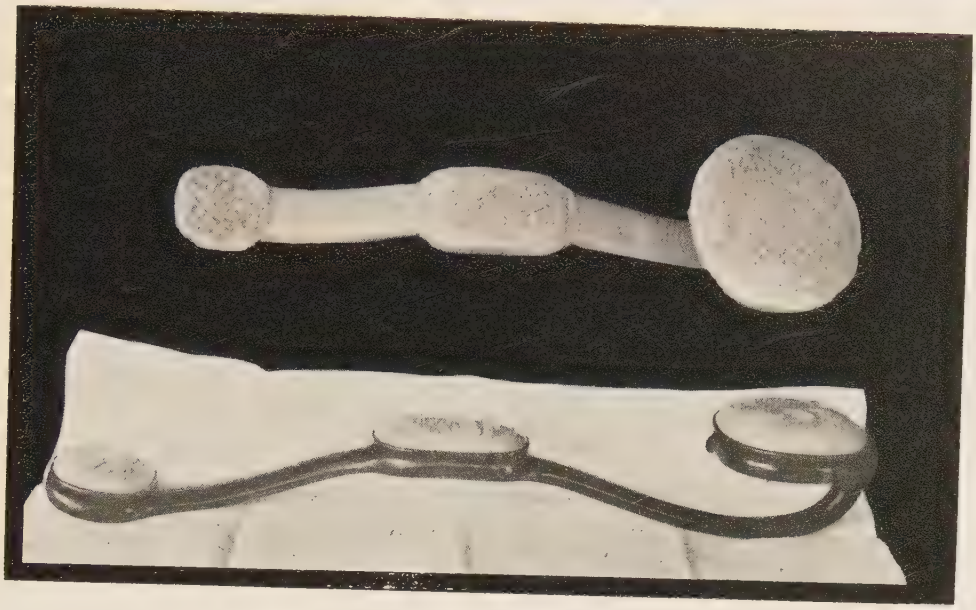
Chinese love to have flowering bulbs on their desks and tables, and for the emperor these oblong receptacles were made of plain or highly carved white and green jade. However, fresh flowers, which were also kept in beautiful jade vases, were less favored than the artificial pots of jade trees, chrysanthemums, and lotus. Forty-eight such jade gardens remain in the Wu Ying Tien, and include flowering and fruit trees, often the peach of longevity, or the pomegranate of fecundity. The jars are white and green jade, porcelain, enamel, cloisonné, and stone. Trunks and branches are colored metal. Leaves, flowers, and accompanying rocks are jade. Most of these date only to the Manchu Dynasty. More rare are arbors of jade grapes from which quaint clocks appear.

When real blossoms were not available to give fragrance to the Palace chambers, there were a variety of jade incense burners copied after bronze originals in geometric shapes, or fashioned into fantastic beasts from whose open mouths the smoke curls. Others of conventional designs, carved with flowers and dragons, had pierced covers.

The introduction of snuff into China late in the 17th century provided a new medium for the lapidary, and he was quick to sense its possibilities. Bottles, generally 3″ high and 1″ to 2″ wide, were executed in every color of jade and in every kind of pattern. Plain boulders were hollowed out and tops fitted to them. Stoppers were of the same color jade, contrasting hues, or of semi-precious stones. Many such bottles are left in the Forbidden City now, but hundreds of them were shipped to Shanghai. They come in carved wooden boxes, often with as many as a dozen in perfectly matched jade, having been presented as tribute or personal gifts to the sovereigns.

It was not only the modern emperors and their consorts who lived in this luxury of jade decorated palaces. Descriptions remain of the imperial home of the famous Ming Huang of the 8th century A.D., whose favorite was the lovely Yang Kuei-fei. The private bed chamber of the pair had couches adorned with gold lace and inlaid with jades, pearls, and other gems. The curtains were encrusted with the same stones. There were jade wine bowls.

Snuff bottles in green, brown, and white jade. Actual size.



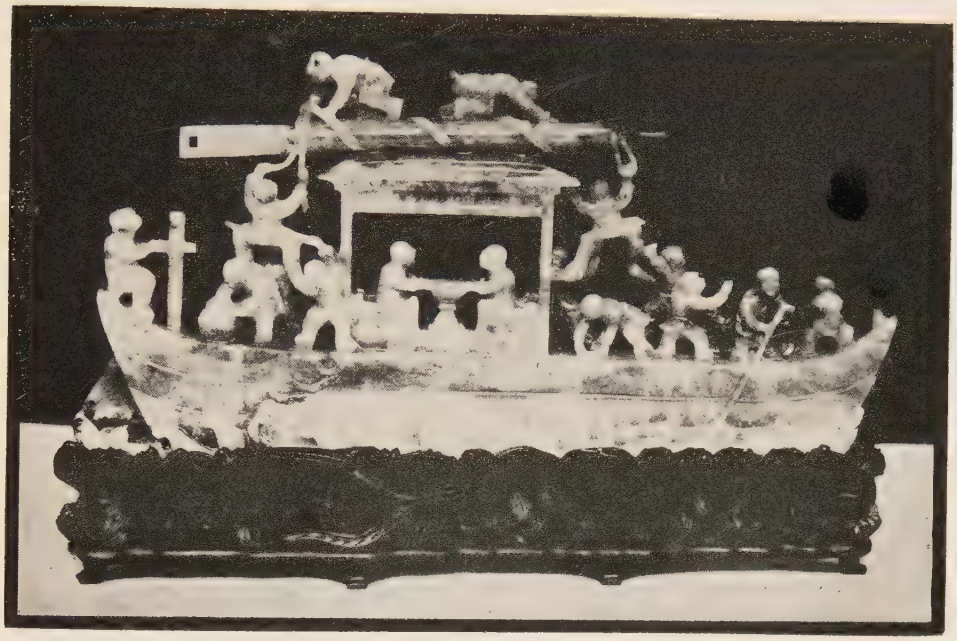
Top—Gray Ju I carved from single piece of jade 16" long.
Bottom—Wooden Ju I with white jade plaques.

A very common object in jade is the peculiarly Chinese symbol, the Ju I, literally, "as you like." These are scepter-like, formed of two connecting arcs, with a large, flat plaque at one end, an elliptical one in the center, and a smaller round one at the other extremity. They are part of both the Taoist and Buddhist ritual, and were presented to the emperor and commoners alike on propitious events, such as birthdays, New Year's Day, weddings and assumption of office. There is much discussion as to why the unique shape was adopted. One school advances the notion that the Ju I was patterned after a heavenly constellation. However, it seems more likely that they are really in the form of the Taoist fungus of longevity, in Chinese, Ling Chih. While records indicate that an object called by the same name was used in times of antiquity, and was made of iron, wood, and other materials, the existing specimens are chiefly of the Manchu Dynasty, with perhaps a few from the Ming period.

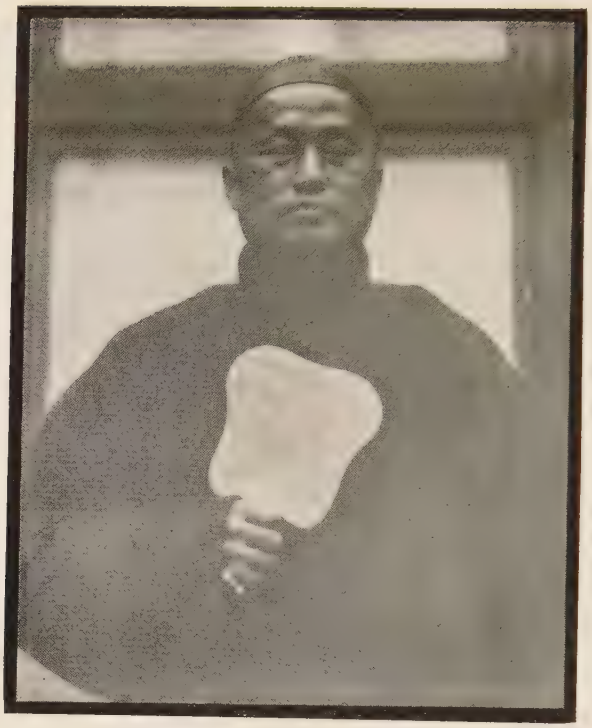
They were in great favor during the last reign, and on the imperial birthday, a prince would advance to the throne and present a Ju I to the emperor, who would rise to accept it. In A.D. 1785 Emperor Ch'ien Lung, on the occasion of his 50th year of rulership, gave a jade topped Ju I to each of the numerous attending elders. Several of these in jade and gold were interred in the coffin of Emperor Hsien Feng at the Eastern Tombs in 1865, according to court records.

Whatever the historical foundation of the object, in later days it was not a symbol of authority such as is credited to a scepter; rather it was a wish for good luck and long years. Hundreds of specimens abound in the various pavilions of the Forbidden City. In a single room there is a collection which includes ninety-one made entirely of jade, or with jade insets. One gold plated Ju I with jade plaques, measures 36″ in length. For imperial presentations, they often came nine in a fan shaped wooden box with glass cover. One such set is outstanding in that the jade circlets of the wooden bases are respectively of yellow, green and white, and mauve and white jade, with one each of malachite, lapis, pink turmaline, and brown agate. The color combinations, as well as the exquisite carving, are notable. All sorts of flowers, fruits, mountains, and animals contribute to the motives.

Besides the Palace collection, the local shops offer an amazing



White jade boat, 12″ long, on wooden stand.



White jade fan carved in a single piece.

variety for sale, as the Ju I is used even under the Republic. An example wrought from a single block of gray jade, is 16″ long and ⅜″ thick. The largest of its three medallions, 5″ in diameter, presents a long life character and bats surrounded by the sacred Buddhist symbols of canopy, jar, and flowers. On the central medallion is the endless knot, umbrella, and conch shell, while the third pictures the wheel of the law. An isolated fungus is the only carving on the back of this specimen. Another Ju I of dark, plain wood, has three white jade insets portraying birds resting under trees and soaring in the air.

The Ju I was a frequent gift of the Chinese emperors when they wished to reciprocate for a clock or other western product sent by a friendly European sovereign. The Emperor Tao Kuang in the early 19th century forwarded one in jade to the English Prince Consort. A diverting bit of irony centers about the Ju I offered by the Christian General Feng Yu-hsiang to the deposed Manchu Emperor on the event of his wedding in the Forbidden City in 1922. It was of white jade, and presumably carried to the Boy Emperor the warlord's wishes for happiness and good luck. Within two years, the Christian troops unceremoniously burst into the private quarters of the young man, and ordered him and his wives to depart at once, leaving behind the imperial treasures, including the General's jade token.

When the Son of Heaven and his court tired of official duties, they had their games and toys in jade. Whereas, the Boy Emperor in his hurried flight from the Forbidden City left in his chamber the mechanical motor cars and aeroplanes still to be seen there, his forebears left their jade boat. These were carved from single pieces of white jade, complete with masts, sails, crew and fine ladies in the cabins. A splendid one is in the Chu Hsiu Kung, already mentioned as the bedroom of the last emperor's consort. It is flawless white, 8″ over all. More elaborate is that in the Yi Kun Kung, once belonging to the Empress Dowager. The craft is of wood, 24″ in length and 6″ in beam. The lower sides show a curling dragon in white jade, scaly and life-like, reaching for the flaming pearl. The superstructure and cabin have sixty-two small panels of pierced white jade. The upper trimmings are conventional jade designs, while from a tall, crooked mast, there is suspended a jade ball on yellow cord.

Fan handle, 11″ long, originally gray jade now showing calcination from fire, with black veins and patches of rose,

For gaming, the imperial family had a chess board and men, all in jade. White jade mah jong sets with the devices marked in colors; slender pieces of jade with gold engravings for another peculiarly Chinese pastime; and miniature bamboo boxes containing minute white jade dice, helped while away the hours. Other jade trinkets included tiny stirrups and cash of different shapes. One emperor received a green jade bird cage as tribute from the Governor of Turkestan.

There were fans for the summer. One was carved to paper thinness from a single piece of white jade 5″ square with a handle 4″ long. Others have long carved handles, while a third variety is of folding paper or silk, with jade mounting. When the flies and mosquitoes were about, whisks with jade holders were used.

In ancient times, the imperial chariots were adorned with jade for the more pompous ceremonies. Various pendants and even hub guards were copied from bronze and iron models. The horses wore trappings of the same material.

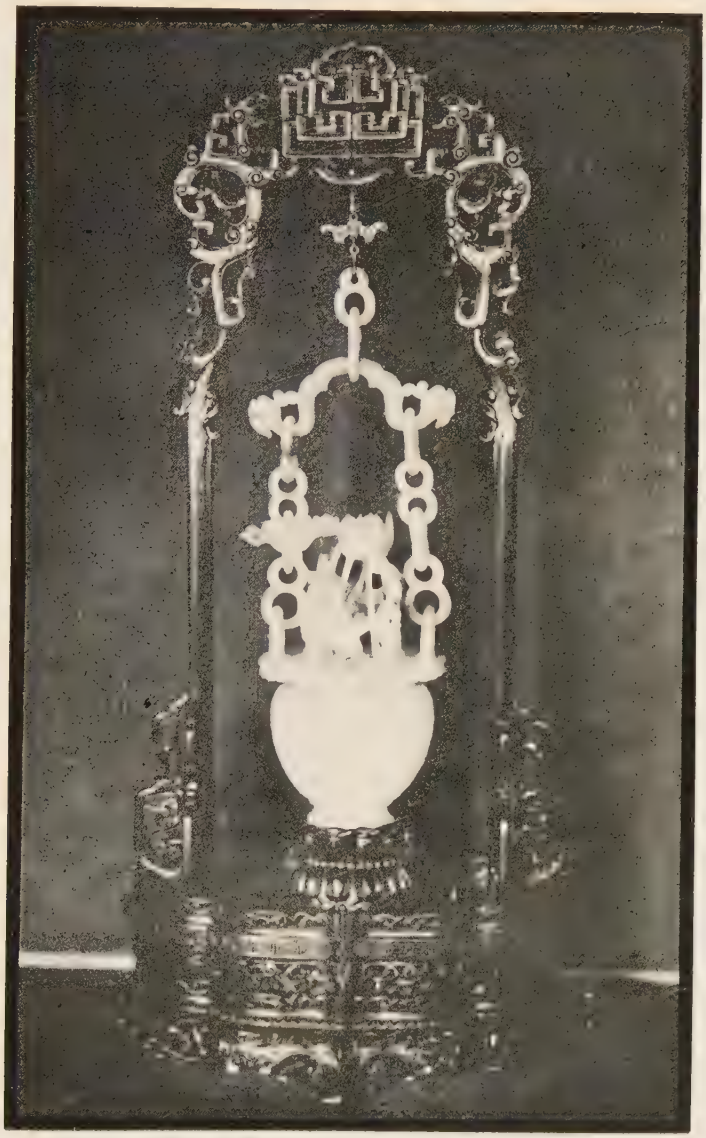
Among the more luxurious Palace pieces are the large carved vases of indescribable numbers and shapes. A flower basket with blossoms and stems standing out bold and free, is wrought with its chain from one piece of jade, and suspended from an elaborate wooden stand. Tall vases have their tops attached to the inner bottom surfaces by as many as fifty small links, the whole being a single unit. Jade lanterns, after the porcelain originals, are globes carved on the outside, and so thin that light is actually shed. Their tall jade bases are likewise beautifully worked. Other bowls and vases are marked by intertwining dragons and loose rings. They range in size from a few inches to several feet, and are equally exquisite in conception. Groups of seals are connected by long chains joined to a common ring. Buddhas, Taoist Immortals, and the severe and classical motives of the Chou Dynasty bronze sacrificial vessels, all vied for popularity.

It is an interesting commentary in this connection, that from all the great examples of Sung, Ming and Ch'ing Dynasty carvings, the present day lapidary in Peiping makes copies which are equal in merit of design and workmanship. Indeed, it is not too much to state that a large portion of the modern objects of the best class are handsomer than those produced in the Imperial Factories of K'ang Hsi and Ch'ien Lung The

splendid historical periods of jade craft in China are divided into the San Tai, or Hsia, Shang and Chou, ending in the 3rd century B.C.; the T'ang-Sung of A.D. 618-1277; and the K'ang Hsi-Ch'ien Lung of the 17th and 18th centuries. To this, we must now add the current Republican era, when master craftsmen of Peiping produce such marvels of patience and skill as the jade pagoda shown at Chicago. It is only the practiced eye of the collector which can distinguish between the old and the new, and even then there is good chance of mistake, or at least of acknowledgement of the modern worth.

Through close to four thousand years, the imperial system of China has resulted in the preservation of historical objects and examples of the higher art to a fabulous extent such as never has been witnessed in any other country. Until the treasures housed in the Forbidden City were separated in 1933, the four square miles of that high walled Palace contained a collection whose value never could be estimated in dollars and cents. Of jades alone, the official brochure declared that there were 100,000 pieces, large and small. Bronzes, paintings, porcelains, and other valuables were there in abundance. Only a small portion, now in the Southern Section of the Forbidden City, which had been gathered from the Summer Palace at Jehol and from Mukden, were taken over by the Republic after the abdication of Emperor Hsüan T'ung, at an inventoried value of approximately $4,000,000 Chinese currency. Chests of jades and other curios had been sealed and covered with dust in almost forgotten storerooms for a century or more. When the checking began after the emperor's expulsion in 1924, the commission was faced with not one, but dozens of most every article, few of which had any living being seen before.

No complete catalogue has been published, either in Chinese or English, of the entire collection, and it is doubtful whether any thorough inventory exists. It was, therefore, necessary for me to examine each jade specimen in the four sections of the Forbidden City, which was done both before the partial removal, and afterwards, a count being made of every jade, and a description taken of the more outstanding. The great jade masses were photographed by the authorities for me, and I was permitted to make the first detailed measurements.



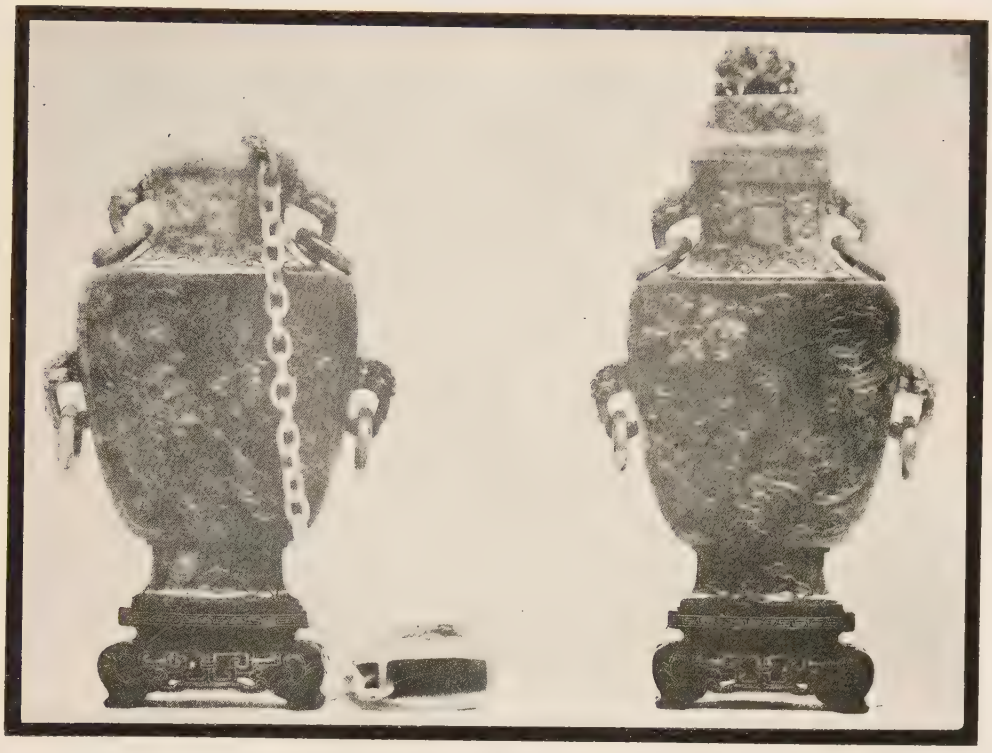
One of a pair of white jade flower baskets suspended from wooden stand.

Against the 100,000 jades claimed by the brochure, I was able to find but, 1,407 pieces on public view in Peiping. In both the Wu Ying Tien, home of the Jehol and Mukden collections, and the so-called Western Section of the Forbidden City, there are 425 each. In the Central and Eastern Sections there are 154 and 403 jade objects respectively. Exhibited at the new Summer Palace are 100 or more. The Forbidden City collections are, in the main, housed in the Chai Kung and in the Shen Fu Kung, the latter containing all sorts of articles favored by Emperor Ch'ien Lung. That pavilion shows 383 jades against a mere sprinkling of general curios, thereby attesting to the famous ruler's love of the traditional stone above all else.

Imperial jades figured in two unfortunate incidents of recent years. It was in June 1923, after the Boy Emperor had ordered a checking of the Forbidden City treasures, that the Chien Fu Kung, or Palace of Established Happiness, was completely destroyed by a fire of suspicious origin. Several thousand objects, including numbers in jade, were reported by court attendants as having been lost. It is feared that many of them really had been sold secretly before the conflagration, which was used to cover the misappropriation. This was followed in July 1928 by the ravishing of the mausoleums of Emperor Ch'ien Lung and the Empress Dowager at the Tung Ling, or Eastern Tombs, a few miles from Peiping. The remains of these great rulers were irreverently scattered, and the looting troops are reported to have carried off jades, jewels, silks, and other precious materials to a value of several million dollars. The jades found their way to dealers, and thence to private hands.

While preserving as a national treasure such a vast amount of jades, China has managed to furnish American and European museums, as well as individual collections, with a comparatively large quantity. A survey made in 1929 shows seventeen museums in the United States with varying degrees of jade on public exhibition. At that time, the Metropolitan Museum of New York City indicated that it had 2,153 objects of jade and hard stones, which just fell short of equalling its porcelains. The two major allied military occupations of Peking, as well as disturbed and impoverished conditions in China, contributed to the removal of much of these jade treasures to the occident.

However, it is to the innate lure of the gem itself that such



Pair of dark green vases with covers connected to inside bottoms by jade chains. Height 18".

White jade incense burner 15" in diameter.

Grayish green jar 18″ high.

representative accumulations have been made away from China. This is particularly true of Europe, where the different sovereigns seem to have succumbed to the same spell as did Chinese rulers during the centuries. The British royal family have obtained some good pieces. The deposed German and Austrian emperors had done the same, as is indicated in their specimens now on view in Berlin and Vienna. The Turkish Sultans passed on their share to the national museums. The French Republic, through the former kings, inherited many pieces now in the Paris museums and at Fontainebleau. Even the remote Palace in the Wood, outside the Hague, has its Chinese curios. In Japan, both public and private collections are laden with fine examples of newer jades, as well as the more ancient, which are understood and appreciated by the Japanese to almost the same extent as by the Chinese themselves.

Foreign markets have likewise caught the spirit of jade. Well known firms in New York, Paris, London, and Berlin carry creditable stocks of both old and modern jades. The romantic bazaars of Istambul and Cairo prove exciting haunts for purchasers, especially the latter, where some remarkably fine specimens can be found. This is more particularly true of the Burmese green, jewel jade.

Thus jade has made its impress the world over, upon scholar and layman alike, and the seed which was sown so many dim centuries ago in China, continues to send forth new tendrils to an ever increasing area, and widely differing strata of human society.

National barriers fell before the sacred stone when museums and private owners in Asia, America, and Europe joined the Peiping Palace Museum Board in sending more than three hundred of their most treasured jade objects to the International Exhibition of Chinese Art. This was held at Burlington House in London from November 1935 until March 1936.

*Chapter XI.*

## JADE AND MAN IN LIFE AND DEATH.

"HEAVEN is jade", states the Book of Changes.

On this premise the ancient Chinese sought life everlasting, as well as communion with the gods through the sacred stone. The living considered it a drug, which would not only cure ailments, but which would prolong life; while for the dead it was an embalming element that led to resurrection. There is ample evidence in the native records that the Chinese, particularly the sovereigns, actually swallowed jade. These same books attest the simple faith of the people in the supernatural powers of the gem, when worn on the person, to work miraculous deeds.

If jade, under the name Yuan Chen, "the great and pure", were eaten, a man was able to become invisible. This same evanescent property was transmitted to human beings who no longer were restricted by the forces of gravitation, and could thereupon fly through the air. When we note in the appendix to "A Record of Jade", how its author fell from a building three stories high but was not injured because he wore on his back the jade as large as a bowl, we have direct testimony that this ancient conception was held as late as the last century. Although the commentator tells that he laughed at such foolishness, he admits that Ch'en Hsing was never without his talisman thereafter.

The early medicinal cult of jade should be divided into two categories. There is the lengthy and complex Taoist mixture of alchemy and mythological religious lore, in which long mortal life and immortality are guaranteed through the eating of jade. Contrasted with that, is what appears as a strictly remedial faith.

Emperor Wen Ti in 164 B.C. was given a jade cup whereon were the characters, "Master of mankind, may thy life be prolonged to the great delight of this world." From such vessels the sovereigns were wont to

partake of the holy drugs. As late as the 16th century A.D., writers described the physical curative properties of jade medicine. One dose was supposed to strengthen the heart, lungs, and vocal organs, while another concoction reacted upon the muscles, rendering them supple, hardening the bones, nourishing the fleshy tissues improving the blood stream, and soothing the nervous system. The disturbing influences of heat, cold, hunger, and thirst were likewise eased if jade potions were taken in proper amounts.

Jade was prepared for human consumption in several ways. Sometimes it was chopped into tiny grains and mixed with boiled rice. Again, it was powdered and taken dry. Broth was made by boiling in a copper kettle equal parts of jade, rice and dew, after which the liquid was strained and drunk. Frequently it was combined with gold.

When the Sons of Heaven fasted, their sustaining food was jade. This imperial practice continued well into the Christian era, for we are told that Li Yu, a courtier of the 5th century A.D., was given to partaking of jade. On one occasion, he found one hundred pieces in a field. These he powdered, distributing a part among his friends. The remainder he swallowed himself over a period of twelve months. When death came through his loose manner of living, the body was not placed in the coffin for several days, and despite the heat of summer, the natural color and state was unchanged.

Although jade was considered a physical remedy, it was eaten more for the purpose of putting the person in tune with the infinite, or for obtaining the blessings of longevity and immortal life. The stone always has been looked upon as the ultimate source of the Yang, or Positive Principle, on earth. It aided man in dispelling the evil worldly forces, and at once placed his soul in communication with the spirits of the unseen universe. This rite of holy communion has been described in the old writings. "Jade was eaten to subdue the influences of watery vapours, since this mineral is the purest part of the essence of the Yang element." "When the energy of the soul has reached its highest stage, then it is able to have intercourse with the spirits composed of Yang matter, and jade, being the purest essence of the Yang, it may, when swallowed, assist the soul to gain that end."

Chinese medical men, trained in America and Europe, are apt to speak slightingly of the jade drugs of their forebears, dismissing the recorded versions with the comment that such concoctions would have had fatal results. In this vein, is one old note that the dose frequently did bring on a fever. An investigation of the native drug shops of Peiping today reveals neither use of jade, nor any knowledge of its practical employment in recent times. Among the numerous remedies sold by them, is Fei Yü Chu, "fat jade bamboo." This is prepared as thin sections of a bright yellow root, or rhizome of the buckwheat genus, grown on the borders of Mongolia. The label on its packet is no less fantastic than the cures allegedly attributed to jade in antiquity. It is recommended by the old style practitioners for persons afflicted with flatulence, nervousness, an unbalanced mind, and excessive thirst.

Ginseng, the wild root once confined by edict to court usage for bad health, can be bought under the name "White, or Red Jade Man Mixture", the former being the crude, and the latter the refined drug. The ideograph for man is introduced since ginseng resembles the human form. It is the wild, and not the cultivated plant, which is highly prized and priced in China. "Jade cinnamon" is offered for sale as a special grade of that spice, derived from the bark of old trees.

While the native druggists have no actual jade remedies, they still sell powdered pearls after the old manner. The ancients believed that such gems increased the powers of procreation, but now they have descended to external use as plasters for sores. A survival of jade eating is observed in Peiping in the signs hanging over cake stores. As has been noted, these contain among other units, a picture of the green jade musical stone, of the Eight Precious Symbols. In this instance, it suggests that consumption of the dainties will bring the same felicitious effects as did the jade potions of the past. The idea of longevity is likewise subtly introduced in the artistically grouped sweetmeats sent as birthday presents.

It is, however, in the vast and mystic realm of Taoist mythology that we find mortals eating and drinking jade with the greatest abandon. Here the relation between the gem and Heaven, or the Positive Yang Principle, is thoroughly consolidated. A plaintive note is induced in the comment, that while belief in the jade drug was never

shaken, its rarity and correspondingly high cost, frequently put it beyond the reach of Taoists who would seek Heaven and immortality therewith.

During the early centuries, Chinese were forever eager in their search for the substance which would produce longevity and immortality. In addition to jade, they turned to gold, silver, pearls, and in mythology to the peach. We have observed the saying: "On the jade stone he tried out the long life medicine." In this same class, is the popular legend of the hare who lives in the moon, and is depicted pounding the Jade Pill of Immortality in a jade mortar.

The most ancient native work on medicinal botany, known as the "Botanical Canon of Shen-Nung", deals with the jade road to life after death. "Spiritual and immortal beings, when they were on the point of departing this earth, swallowed five pounds of solution of jade, with this effect, that for three succeeding years their color did not undergo any alteration." An inscription on an old bronze mirror details how a Taoist holy man entered heaven and immortality, riding the clouds on a dragon, after eating jade. From the 1st century A.D. is preserved the folk tale of the gathering of dew on a celestial terrace. When that heavenly liquid is mixed with jade, there is produced an elixir calculated to renew youth in the aged. To this day, a certain lovely white jade utensil is called a dew bowl.

A valuable type of red jade, Ch'iung Yü, is associated with immortality. There was a saying as early as the 2nd century B.C., "to chew the blossom of the Ch'iung." The reference is to the legend that on the sacred Mountain of Jade, there grows the Ch'iung tree of a fabulous size. Its fruit confers life everlasting upon those who eat it. This mountain is confused in mythology with the actual jade producing range, the K'un Lun of Chinese Turkestan. Many such jade hills are alleged to exist, and from one emerges the Jade Wine Spring, whose waters are like sweet wine, and if drunk, will cause a feeling of intoxication and will prolong life. A myriad of years will be added to man's span if he partakes of an elixir from a jade mountain mentioned by a writer in the 4th century A.D. It is explained how a juice issues from the rocks and after ten thousand years becomes jade grease, limpid like a crystal. If one is fortunate enough to find it in the high and dangerous recesses, it can be mixed with a certain herb, whereupon

is brewed a potable liquid. "Drink one pint, and you will live a thousand years," declared the alchemist.

In this same legendary class, is the description of jade found in the reign of Emperor Shen-Nung of the 29th century B.C. That variety was known as "Light shining at night" because of the rays which it shed. When cast into the water, the brightness was no whit dimmed. The theme is carried to the 9th century A.D., when the sovereign is supposed to have received tribute of fire jade, red in color, and in pieces half an inch long, rounded at one end and pointed at the other. Such stones might be seen glowing at a distance of ten paces, and if a great number were placed together, they emitted sufficient heat to boil the kettle.

The words of one early writer, "He who swallows jade will exist as long as jade", is diverted into the less legendary history of the stone, by the comment, "Jade cannot positively prevent the living from dying, but it can prevent the dead from decaying." This opens up the cult of jade in the tombs, about which much more is known. The excavations of ancient graves have proven that the early Chinese did place certain well recognized jade objects in the coffins and mausoleums, and this gives definition to the thousands of burial jades to be seen in the Forbidden City, in the shops, and private collections today.

Ko Hung in the 4th century A.D. asserted: "If there be gold and jade in the nine apertures of the body, the corpse does not putrefy." In this, he was corroborated by a successor, who explained that if a body were disinterred after long entombment, and it still had a life-like appearance, then there was jade and gold in large quantities everywhere about it. Neither in the past, nor in the present, have the Chinese practiced embalming as known to the occident. Instead, they placed their faith vainly, of course, in the presence of jade protectors, preservers and stoppers in the dead body, coffin and tomb.

Attention is here called to the dispute over the terminology, Han jade, which was mentioned in a previous chapter; and likewise to Ch'en Hsing's suggestion that an important corpse had mercury or quicksilver poured in the mouth, with a jade piece as a stopper to prevent its emergence. That idea is borne out by the mercurial discoloration of burial jades, and appears less far-fetched than his allusion to old jade which has changed color by adulteration with human blood in the grave.

The stuffing of the dead with jade and uncooked rice is much more clearly set forth than the jade and quicksilver method. We read that the rulers of the Han Dynasty had their mouths filled with rice, and that jades and pearls were added in accordance with the established rituals of earlier times. The process is plainly described, and we learn how the jaws had been kept open after rigor mortis had set in, by the use of plugs. For the Son of Heaven, jade was mixed with rice, while lesser officials had pearls and cowries. The color used for the emperor was white, and this accounts for the beautiful examples of discoloration to browns, reds, yellows, and blacks among the remaining burial pieces.

Tomb jades divide themselves into three chief categories. First, there were the widely varying types employed to close the nine openings of the body, the Chinese classifying the umbilicus as such. Secondly, were the symbols of ritual, similar to those of the worship of Heaven, Earth, and the Four Cardinal Points. Lastly, came a ramified group of shroud weights, arm rests, and figures of animals, and people.

It was the duty of the Steward of the Imperial Jade Treasury to provide the bruised jade inserted in the mouth with rice, and all of the other necessary sorts. He likewise supplied the silken cords with which the various preservers were attached, for in almost every case there were one or two holes in each object for that purpose. Over each eye was placed a thin piece of jade, convex and snug fitting. The nose was covered with a long oval, also convex with a single suspension perforation, and was plugged with a pair of short pins with rounded heads. The tongue was pressed down with an amulet, sometimes the exact shape of that organ in thin jade, rounded on the edges. Other examples were in the form of a stylized cicada, the insect so common in North China during the hot season. Frequently, the representation was minutely true to life with wings, eyes, and mouth on top, and the legs folded against the lower body. They are roughly 1½″ long and a little more than ½″ wide, with a thickness varying from ⅛″ to ¼″. The cicada is used in this connection for its symbolism of resurrection. The egg is hatched in the dark earth, and in two stages the insect attains freedom to fly off in the sunlit air.

Some records report a form of jade plugs to hold the jaws apart, and others serving as teeth protectors. Over the lips were put half

circlets of jade, thin, and sometimes carved, with suspension holes at either side. In the case of men, these were sometimes known as moustache pressers. On the ears were placed elliptical, slightly convex, jade discs, with inner knobs to fit the auditory passages.

The bodies of women had small, circular plates over the breasts. These were slightly rounded to follow the natural contour, while perforations in the center with low rims, kept them in place over the nipples. Both men and women were provided with chest protectors in the shape of an elongated chicken heart with central oblong opening. Carvings of double dragons invariably distinguished them. The navels were closed with circular jades, made firm by an under knob, and rounded on top, which surface was traced with a tiger head, symbol of the Yin or female principle.

The womb was stopped with elliptical, round, oblong, or square jades, convex on the outer side, with a lower button. Sometimes there were octagonal tubes so used. Long tubes, bi-sected in the length, with rims on the upper edges, and carved with leaves on the outside, comprise the common type of phallus preservers. The only incidence of true phallicism in Chinese jade art is probably that of the perforated oblongs, called chicken heart girdle pendants. They are several inches long, and one or two wide, with an elongated opening in the center. About this plays a pair of dragons, hydras, or phoenix, implying procreation, and accompanied often by clouds which send down the fertilizing rains. While these were given by a man to his wife to mark their happy marital life, the specimens preserved today come from graves of women, and it is believed that they actually were placed there as womb protectors. They supplemented those on the chests of both sexes. The same motives signifying generative power are found in metal cash, with a frankness of human portraiture.

Among the extant tomb specimens not definitely identified, are presumed to be thin discs for the knees, larger ones for the posterior, and smaller objects for the heels. These have vertical cavities from top to bottom on one surface, with a round hole in the middle. Another class of jades is described as having served for hair hoops in the coffin.

The Chou Book of Rites is specific as to the arrangement in the coffin of the second group of jade utensils. The green Kuei tablet was

placed to the left of the corpse, the half Kuei, or Chang, was at the head, the white tiger tablet, Hu, was at the right, and the semi-circular Huang, at the foot. Under the body was the circular Pi, and on the abdomen was the short Ts'ung. These will all be recognized as ritual symbols from official ceremonies, and it is thought that in addition to perpetuating their directional positions as in earthly sacrifices, the jades were intended to provide the deceased with a suitable equipment for worship when, through the powers of this sacred stone, he entered into life everlasting in the world beyond. The circular Pi, being the representation of Heaven, was separated from the Ts'ung, that of Earth, by the dead body.

The last group of entombed jades was less uniform, and of a much more varied assortment. Frequently there was the conventionalized human figure of the ancestor, Weng Chung. Stylized recumbent pigs or boars, 4″ long, were evidently placed either under the hands, or in the armpits as supports. Fishes, dragons, and other creatures were deposited side by side with representations of musical instruments and similar appurtenances of the living. A girdle pendant seal, ⅝″ square, surmounted by a tortoise, all of white jade but well covered with adhering clay from the grave, is typical of another form. The face pictures a ram, which by extension suggests the character for happiness or good omen. Above is the ideograph for peace, and the complete inscription bears the allusion of a talisman of luck used during life to bring joy, and buried with the owner after death. In addition to such objects, the Steward of the Jade Treasury was expected to furnish chests of jade to aid in the preservation of the flesh. Some of these were known as dragon boxes because of the rich carvings on them.

Thus the great quantity of exquisite, small jades has been kept intact for later generations to admire and cherish. The Forbidden City displays them in sets encased in specially designed wooden trays. Private jade lovers secure them for amulets whose connection with the dead is believed to have a particular connotation in bringing long life and immortality to the new owners. They are treasured for their fine shapes, and for their subtle coloration and polish.

While corroboration of the ancient jade cult of burial is lacking in China proper, Japanese archaeologists have unearthed sites in Korea of

the early centuries A.D., wherein were found jades similar in arrangement and type to those just mentioned. These serve the purpose, however, for Korea was under Chinese rule during that period.

Although the Chinese never conceived the preservation of the dead through embalming, there is a notice in the "Greater Record of Mourning Rites" which links antiquity with modern times. "For a ruler they put down a large vessel full of ice. Over this they placed the couch with a single sheet and pillow on it. Another couch was prepared on which the jade should be put into the mouth, and a third where the fuller dressing should be done."

The practical strain which has remained inherent in the Chinese throughout history, that of never putting all their eggs in one basket, is apparent even in the interment of the dead. In the first place, this race always has buried in coffins under the ground. Despite their firm belief in the preservative powers of jade, they constructed in the past, and still do, heavy coffins, sometimes one within another. Wood is the common substance, but in antiquity, these last containers were made of baked tile, stone, and even, if an old chronicler is to be believed, of jade itself. Further, they took the precaution of building the mausoleums of brick, stone, and in one recorded case, of copper.

Han Dynasty Annals observe that Heaven sent down a coffin of jade for a 1st century A.D. emperor. When his courtiers failed in the effort to remove it from in front of his hall, the sovereign decided that the Emperor of Heaven had called him by this sign. Accordingly, he bathed himself, and dressed in official robes, lay down in the mysterious sarcophagus. The lid at once closed, and the sorrowing court buried it the next day, and commemorated the supernatural event with a temple.

Other old records are drawn upon for the description of the tomb erected for a sovereign who reigned from 514 to 496 B.C. Here the vault was made of three layers of copper, and contained 3,000 round objects, while as many as 100,000 workers labored to construct it. The surrounding moat was called the Jade Mallard Stream, and because a white tiger was seen to stand upon it, the name Tiger Hill was given the mausoleum. Again, we read how Han officials opened an imperial tomb, supposedly dating to the 3rd century B.C. The walls were of veined stone 8′ high, while forty people could be accommodated within.

It was furnished with a stone couch and screen. The former was empty, but there was beside it a cuspidor of jade, two copper swords, and an endless number of objects in jade and gold, "as good as new". The commentator confidentially informs us that the raiding prince took them for his own collection. These accounts of the lavishness of ancient tombs, as well as the interment of jades and other valuables, carries us to the present century, when the Empress Dowager was buried at the Eastern Tombs, and to their looting in 1928, when the treasures fell into private hands, no less avaricious than those of the Han minister mentioned. As late as November 1934 a village elder was detected with the loot taken from a pillaged grave, that of the concubine of the 14th century A.D. Ming Emperor, Ta'i Tsu. The site was a few miles west of Peiping, and among the articles found were two Ju I.

In the Book of Rites we read of the picturesque and formal ceremony marking the arrival of a messenger at the mourning court of a deceased king, bearing condolences and jade in the centuries preceding our era. The envoy appeared with a flat circle of jade in his hand, stating that his sovereign had sent it for the dead man's mouth. After the courtier had reported the mission to the relatives, he returned, explaining "our orphaned master is waiting for you." The bearer then advanced, and declared his mission, whereupon the son knocked his head on the ground. The messenger in a kneeling position, placed the jade to the southeast of the coffin upon a certain kind of mat. However, if the body already had been buried, it was put on a different cushion. The minister, in his official robes, finally took up the jade and ceremoniously bore it to its proper place in the east. The fact that the jade gift might have been received too late for actual placing in the mouth of the defunct ruler, seemed in no way to have altered the fixed ritual of acceptance, nor the importance attached to the symbol.

Within the court itself, the same impressive ceremony was followed at times of death. In the "Book of Lesser Rules of Demeanor", it is indicated that when a statesman contributed a shroud to his sovereign, he politely intimated that the garment was sent to the valuers, of whom eight were employed in the Jade Treasury. During the funeral observances, these ancients used various plumes, white silks, and round pieces of jade. When the imperial catafalque was being escorted to the

tomb, the white draperies of silk were embroidered with dragons, and phoenix ornaments hung from the cords, while all staffs supporting the framework were surmounted by jade.

Little time was lost, upon the demise of an emperor before rigid custom demanded the ascension of his heir to the throne. Jade figured largely in this rite. A memorial presented to the imperial heir in the 18th century B.C. by the council, details that if the commandments of Heaven were to be observed, the son must ascend the vacant throne on the same day of the ruler's death and the ceremony must take place before his coffin. During the submission of this petition, the ministers were attired in mourning robes, but after its acceptance, they returned without them. Thereupon, the commander of the army approached the coffin, to kneel as he tendered the seals of jade to the new Son of Heaven, who then mounted the imperial seat. Subordinate officers next handed their chief the other articles of jade and pearls, and when this jade ceremony of "transmitting the state" was ended, the assembled civil and military officials were advised of the fact, and all kotowed, wishing the emperor a reign of ten thousand years. Resemblance to modern western custom of shouting, "The king is dead! Long live the king!", is at once apparent.

*Chapter XII.*

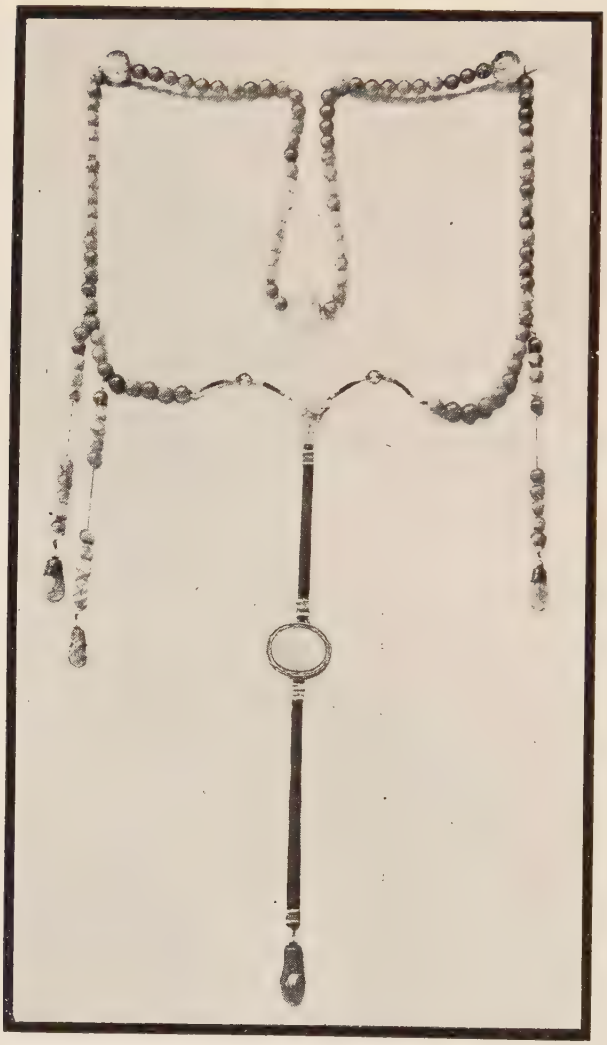
## JADE AS FASHIONABLE ADORNMENT.

AMONG the other human qualities of jade, there is that of the great equalizer. Symbol of Heaven, essential equipment of the imperial court, the gem held a position of pre-eminence in the upper strata of society, but unlike the haughty diamond which bestows its charms upon the rich alone, jade was for every man, whatever his station. In the 1st century A.D. it was written, "Girdle ornaments symbolized the various occupations of men; the tillers of the soil wore ornaments in the form of the ploughshare; workmen wore ornaments in the form of axes; married women wore pins and needles in the belt to show that they were married; but they also suspended jade objects from the girdle."

A study of ancient pieces remaining to us, and the fact that the common peasant and artisan still provide their women with jade trinkets, makes it possible to read into this passage the notion that the articles described were actually of that stone. Adoration of it is universal in China, and Heaven has seen to it that there is enough for everyone, and available at prices meeting all purses. Just as this is a fact today, it appears to have been true in highest antiquity.

Before picturing the jade wardrobe of the fashionable man about court of three thousand years ago, that of the emperor, his consorts, and other dignitaries of the Forbidden City of the last dynasty, will serve as an excellent typification of jade in personal adornment. From the peak of the dome-shaped Manchu hat was suspended the official peacock feathers, fastened in a holder of jade. This was round or oblong in white, white marked with red or yellow, or the emerald green of Burmese jadeite. The upper end was perforated to permit the attaching string to pass through, while the lower was hollowed out to receive the

Brother and sister-in-law of H. M. Emperor K'ang Teh of Manchukuo wearing jade mandarin chains and Manchu headdress.



Jade mandarin chain.

long plumes. In the case of the Son of Heaven, the feathers were distinguished by three natural eyes. Courtiers of lesser grades wore those from the raven's tail in their jade holders.

At the front of the cap was fastened a round piece of white or green jade, secured through an inside hole which did not cut the outer surface. Chinese outside the Palace were fond of this decoration, and it is still seen among conservative scholars and gentlemen. In the same category are the ferocious tiger heads of white jade attached to the bonnets of boy babies. Sometimes they are 1″ round, and ½″ high, merely a shell with mouth, eyes, and nose pierced to give more accurate resemblance to the beast that wards off evil influences.

About the imperial neck was suspended the famous mandarin chain. Men and women of official rank wore them, and the finest were of matched green jade, Chinese or Burmese, the latter being of tremendous value. A visitor to the jade market of Canton in the last century remarks one selling for over five thousand American dollars.

The form of these royal insignia is unique. The main string of 108 beads, each ⅜″ in diameter, is equally divided by three balls 1″ through, placed respectively at the center, and middle of either side. Heavy cords in woven patterns connect the last beads of either side with flat jade circlets, ½″ across and pierced to hold them. Then there are equal lengths of cord running into a globe 1″ in diameter, resting on an urn shaped pendant ¾″ long. From that hangs a tape 10″ long and ¼″ wide, again with the same decoration. In the center of this is placed the oval plaque of jade, either flat or pierced with various designs, sometimes a pair of fish. At the base of the tape comes a pearl surmounting a cap in gold filigree, fitting snugly over a pendant of jade. The latter complete dangle is 1⅝″ long and ⅞″ wide. Between the fifth and sixth small beads on the left side is found a jade rondel, to which is fastened a cord stringing five beads, either of jade or contrasting red gems, such as coral, pink turmaline, or carnelian. Two inches further along this colored cord, come five more beads and another drop. Four beads above on the main chain is a second minor string of identical composition. The right side has but a single offspring, placed between the seventh and eighth beads, and of like arrangement.

When the mandarin chain is worn, the central bead rests four inches below the waist in front, and the small groups hang down at the sides from points below the left and right shoulders. The long tape with its ball, plaque, and single pendant runs down the center of the back. Since the chains are approximately the same length, the relative positions naturally vary for men and women of different stature. In some specimens, the three large beads are of turmaline, and the plaques either in that stone or jade, and are rimmed in gold. In addition to jade, the strings come in various other substances from ivory to pierced porcelain. However, for those who could afford jade, that was the favorite.

If it is considered that in the flourishing days of the Manchu Dynasty there were approximately 500,000 mandarins entitled to wear this device, some estimate can be had of the vast quantity of jade converted to that purpose. Since the abdication in 1912, they have gradually come on the market, and even today can be purchased in the original form, having been sold to dealers by impoverished official families. No new ones are being made, and as the merchants are quickly breaking them up to obtain the beads for modern necklaces, the supply is not calculated to last forever. Even the most mediocre types in jade have risen in value to many hundreds of dollars on the comparatively rare occasions when they can be found. The character Shou, or long life, was a popular motive for the individual beads and balls. While the former Boy Emperor of China, now Emperor K'ang Teh of Manchukuo, carried with him many of the old Manchu court customs, the mandarin chain was not among them. The last time that they were seen in profusion was at the emperor's wedding reception in the Forbidden City in 1922.

On that occasion, I watched scores of mandarins wearing their jade feather holders, beads, and even jade, pearls and coral sewn on the embroidered squares in the front and back of the colorful coats. These latter signified the rank of civil and military officials of the defunct regime. The fur trimmed winter robes were in many cases fastened with round jade buttons for the long garments, and with flat circular ones for the short jackets, which opened down the middle, in contrast with the side fastening of the former. Many of these buttons can still be bought, since they are used by the wealthy on ordinary clothes. The

round variety is generally plain, but sometimes carved, while the common pattern for the flat ones is that of the lotus leaf, complete with veins, and often with a frog or other water creature sitting upon them. Records show that mandarins paid as much as one hundred American dollars for a set of buttons in the Canton market fifty years ago. They now vary in price from a few dollars to several hundred, depending upon the quality and color of the stone.

With this wide employment of jade for official adornment, it is curious that the elliptical buttons on the tops of the hats denoting the nine ranks of the mandarin rarely, if ever, were made of that gem. In order, they are specified as ruby, coral, sapphire, lapis lazuli, crystal, opaque white stone, and three in gold. Jade might easily have fitted in with the colors of red, blue, and white, but I have never seen it so used. It is also noteworthy that of the 100,000 jade objects claimed by the Palace Museum Board, not a single jade mandarin chain is on public exhibition. The obvious explanation would seem to be their dispersal through secret sale, since they could be taken apart and command a good price in the local shops.

In the same class with these longer strings of jade, there are the rosaries worn wrapped about the wrist. Small beads of the same number, 108, frequently compose them, while others are shorter of white, green, and discolored jades from the tombs. The latter were set in specially made boxes and presented to the emperors and commoners as gifts. Several may be seen in the Palace. They were run through the fingers, and "told" by devout Buddhists in the same manner as the rosaries of the Catholic Church. In the case of the ancient beads, they were both tubular and round, ranging up to ½″ in length, and always of a fine polish from years of handling.

The style in girdles and belts changed materially during three thousand years. The Manchus introduced the famous yellow girdle on which were sewn plaques of different gems, including jade. When the Son of Heaven worshipped at the Altar of Earth, he wore yellow jade at his waist, and pure white when sacrificing at the Altar of the Moon. Subordinates had squares and circles of jade, chiefly in white, gray, and black, which were carved with animals, flowers, and mountains, or pierced through with intricate patterns. Endless numbers of these

fragile objects are sold today in separate pieces, set in wooden boxes, or fashioned into brooches and pendants for western ladies.

The girdles were fastened in front with jade hooks of a varied and intriguing sort. There were flat rectangles, 5″ long and 1″ in breadth, with a button on the under side to hold one end of the belt, while the other hooked over an upraised animal head. The remaining surface was highly carved with free dragons and other beasts. A favorite was made from a single piece of jade with two buttons on the bottom. Sometimes they were shaped like the Ju I, with under knob and top fungus to catch the girdle. One splendid specimen is a natural boulder hollowed out with a dragon head, and a flat oblong to hold the belt. The top is convex with a mottling of deep reds and browns against a ground of pure white. A green jade buckle comes in two sections, with a dragon head linking in a circular, upper hole, and two lower buttons for fastening. A solid, conventional dragon is but 1″ long and ¼″ wide, probably the belt clasp for a child.

Another group is the gold and silver buckle set with jade and other rounded stones, such as carnelian, amethyst, lapis, and turmaline. The belt is attached by metal loops on the under side, and the two sections hook together in the center. Many colors of jade are found in these lovely things, and the greatest ingenuity was displayed in devising complicated locking arrangements, which frequently are not obvious at first glance.

For dress occasions, the Manchu emperor and his courtiers suspended a well defined series of articles from the yellow girdles. There were the short daggers with jade handles and sheathed in jade, sandal wood, cloisonné, or ivory. Fitted into cases of various materials were chopsticks and knife, toothpick and ear spoon. The knife handle was jade, the other utensils were entirely of jade. On the girdle was the long pipe with bowl and mouthpiece of jade. Not in the stone were other necessary objects such as embroidered purse, tobacco bag, watch holder, and card and spectacle cases.

Jade bracelets are seen in white, green, or combinations of white brown, green, and mauve. On the right thumb was the archer's ring of jade, giving protection against the release of the bow string. These date back to earliest times, when white was reserved for the sovereign alone.

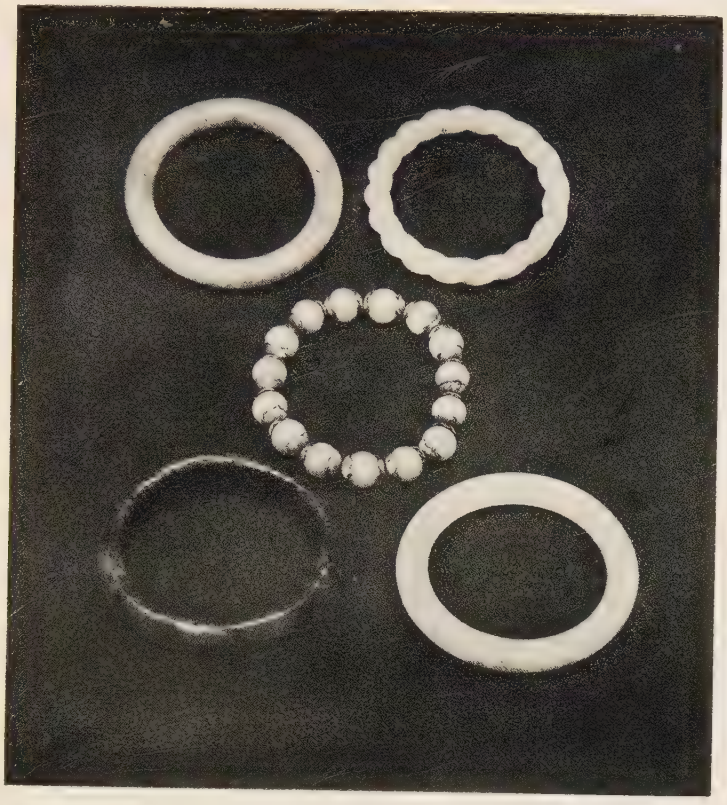
Various types of jade girdle clasps. Lower left is the Sui type and buckles.

Scholars today frequently wear them purely for ornament. However, the thumb ring industry still flourishes, since archery is a living sport. One street in Peiping is devoted to the sale of bows and arrows. The rings are ¾″ high, have an inside diameter of ¾″, and are ⅛″ thick. The upper edge is a round bevel, while the lower tapers inward. They are found in every hue and sort of jade. One outstanding specimen is of gray jade whose complete outer surface is encrusted with a metallic substance of bright green. It was buried for a long time, apparently close to bronze objects, and is representative of the jades which dealers refer to as Ch'u Ti, or out of the earth.

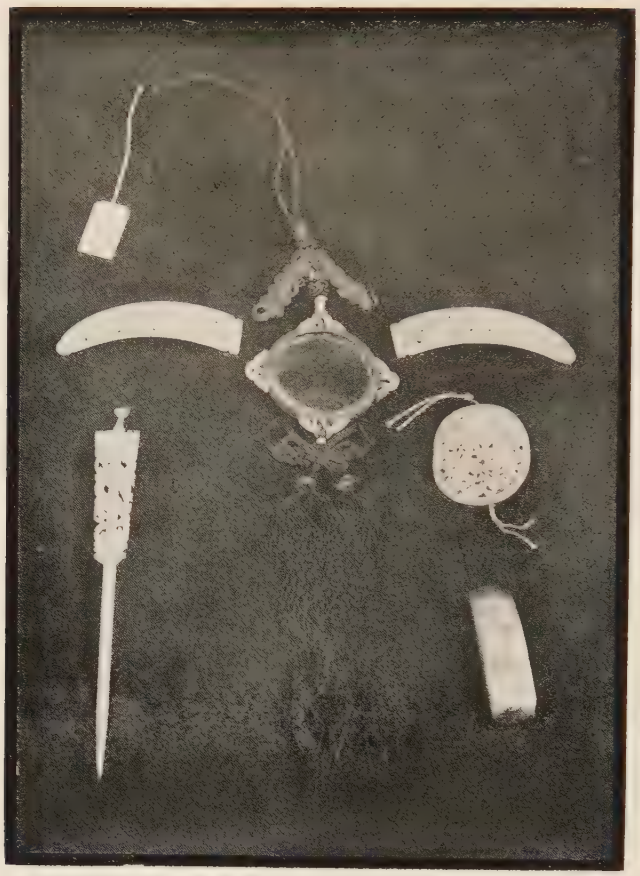
Of equal strangeness, are the jade finger sheaths, designed to protect the long nails of the Son of Heaven, officials, and scholars, who permitted them to grow as an indication of their high position in life, wherein was performed no manual labor that would break them. These guards are 3″ long, gracefully curved. The lower portion is large enough to slip over the finger, tapering to a sharp and elongated point. They come in green and white jade, sometimes inlaid with semi-precious stones.

Personal seals were carried by those of imperial rank and ordinary persons alike. Often they were not more than ½″ square, of jade with a dragon carved on top, and a hole from which to suspend them by cord to belt or button. These were in addition to the massive imperial seals which, for the emperor, were as large as 18″ square and many inches high. The heavier ones were generally of jade. When an official went about on state business, it is told how the seal was kept in a golden casket, and carried before him on a litter by two bearers. At the destination, it was laid on a table by his side, care being taken to see that it was covered with a silk of the color defined for the rank of the possessor.

It is frequently difficult to distinguish between jade ornaments worn by men and women in the last dynasty. This is particularly true of a wide variety of pendants which were hung by cords and tassels from the upper button of the long gown, which meant that they decorated the side rather than the centre of the garment. These are in infinite shapes, sizes, colors, and sorts of carving. However, they are usually about 3″ long and perhaps 2″ wide. There are baskets, animals, flowers, Chinese characters, birds, bells, and fruits. They provide one of the greatest



Bracelets in green, white, gray, and Han jade.

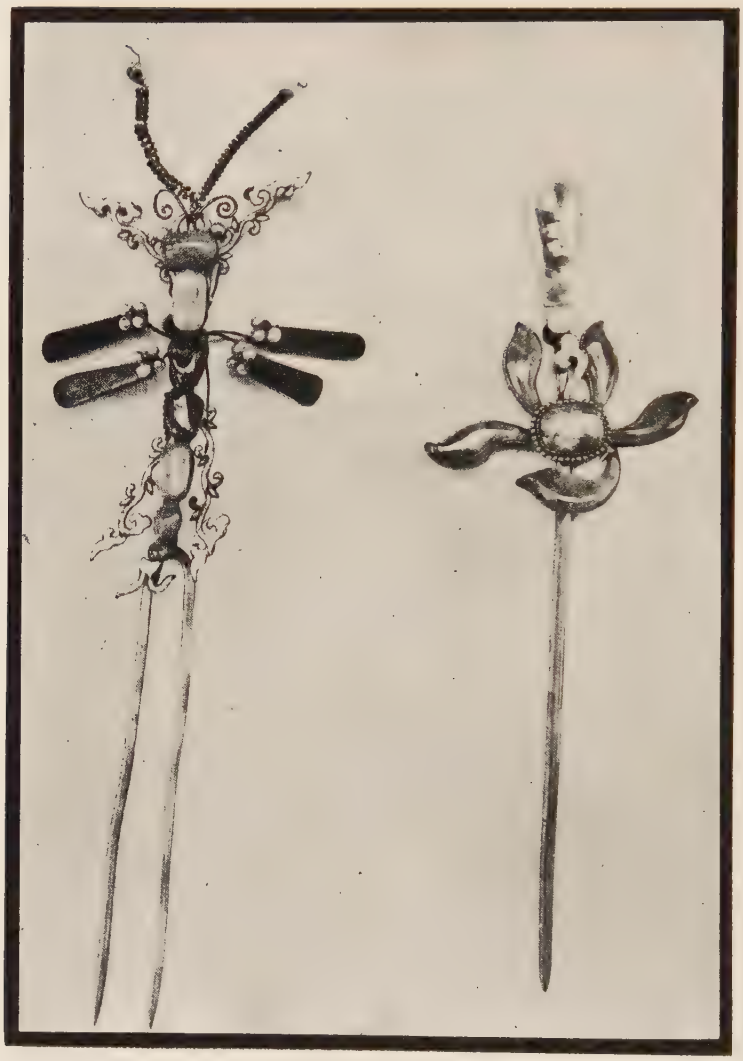


Pair of pierced white jade hair ornaments, hair pin, jade decorated mirror, pendant for dried blossoms, and hat feather holder.

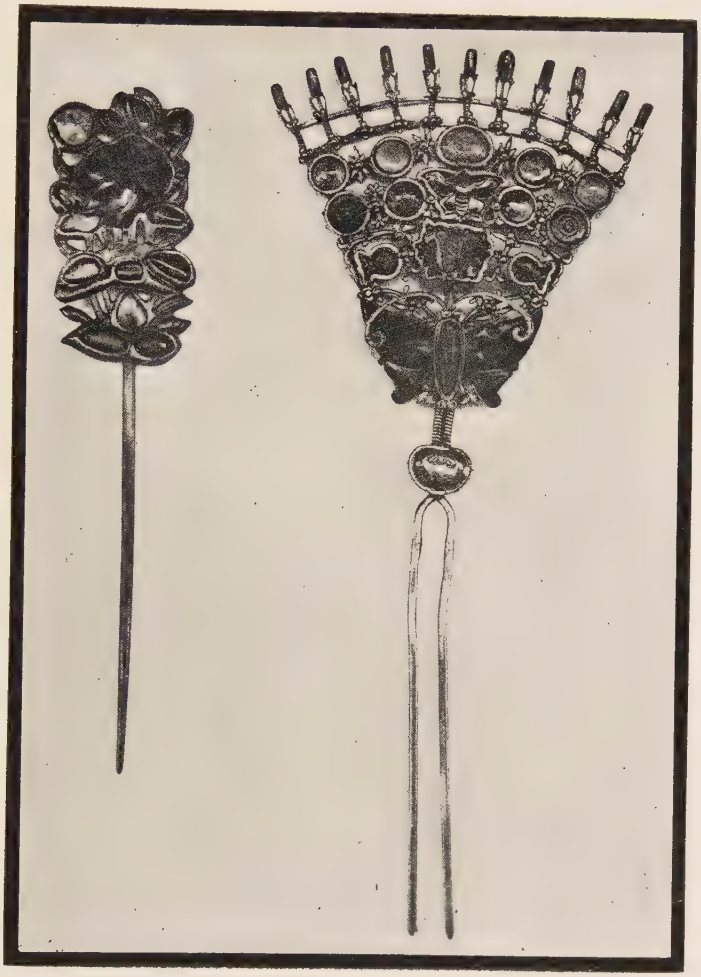
supplies for the modern necklaces of China. One fine type is the pierced holder for dried blossoms. Two sections of jade, oval and several inches in length, are hollowed out to extreme thinness, and then fastened together with pretty cord and knots. When the flowers are kept in them, a delicate aroma pervades the person of the wearer. Both men and women wore them. Another kind is the 4″ cylinder of jade, ½″ in diameter, with a solid bottom and loose top, openly carved, which was suspended from the girdle to diffuse fragrance.

For the court ladies there were round mirrors, 1½″ across, set in gold with jade trimmings and a jade plaque at the back. Cords and tassels graced them as they hung on the gown. When the ladies did their hair in the simple Chinese manner of a long knot at the back, they adorned it with two long, white jade hairpins beginning in a thin point, which extended for five inches to widen out into a pierced rectangle for another three inches, when there was a tiny scoop at the end. Sometimes the long pins were topped with a group of flowers, each stem and bloom standing free from the other. The poorer women wore in their back hair rounded, oblong bars of solid jade, in a cheap greenish white. They also had hairpins of gold-washed silver, studded with small gems of jade and contrasting stones. The butterfly was a very common motive for these, as it was for brooches pinned just below the high collars.

Such hairpins were the minor counterparts of the gorgeous articles gracing the ladies of the Manchu court. On top of the head was fastened a black, satin covered cardboard rectangle, 18″ long and 8″ high. Rising from it were pins with numerous dangles of pearls, jades, corals and other stones. Flowers, butterflies, phoenix, and dragons predominated in the main patterns, while the separate pendants held miniature fish, rabbits, mice, and frogs. I own several hundred jade pendant animals, the smallest ⅛″ square, and the largest scarcely bigger then the nail of the little finger. All are perforated for the fastening wire of the headdress, and are of a dozen or more shades of green, white, and brown. Festoons 12″ long hung down from the headdress over the ears, and through the hair were stuck in horizontal position, long, gilded pins with dragon or phoenix protruding and holding in the mouth, leaves of jade supporting smaller beads. Frequently these were on metal



Old hairpins inlaid with jade and other stones. Actual size.



Hairpins. Actual Size.

springs so that they bobbed in life-like fashion when the great lady walked. Earrings of the same type are now made from old hair pieces. One pair portrays a Chinese temple with sloping roof of gold, under which stand several figures of white jade, with dangles hanging below. Other complicated ear decorations include dragons, phoenix, and flower baskets in seed pearls and jade.

When the traditional rectangular black board headdress of the Manchus was put aside, there was a crown-like creation, 12″ high, covered with the brilliant blue kingfisher feathers, and overset with green and white jade, and pearls. Always there were complex strings and pendants of those gems. In modern days, the Chinese ladies insert a variety of jade pins in their hair, while their earrings are formed of many emerald green links, thin pieces carved in flowers and often pierced through, or else of rounded stones laid flat against the ears. New rings are set with carved jade, or en cabochon. Many ladies still prefer the older type of a solid jade ring, raised and widened at the top, with or without design. It is noteworthy that the Chinese do not hold with the American jeweller who combines green jade with diamonds. In China, the pearl is considered the proper mate for jade, as being of the same gentle quality in contrast to the hardness and brilliance of the glittering stone.

The new feminine generation of China has taken in a measure to the styles set by New York, Paris, and London. They indulge themselves with necklaces of plain jade beads, others mixed with jade and seed pearls, or with different colors of those beads. Wide bands of pearls and jade are worn in place of the older, solid jade bracelets, and brooches are more popular with them than with their elders. Bracelets compose one of the most varied and representative classes of jade jewellery. When worn by men, they are apt to be of the discolored Han jade, i.e., green or white in base, with red, brown and yellow markings. This combination was frequently obtained by using the skin of the natural boulder. The most common Chinese bracelet is a perfectly rounded surface of an even white, green, yellow or mauve color. However, variations include an interlacing of strands like rope, but of a single piece. There are others composed of round beads with tiny crowns of gold or enamel between them. Of course, there are all

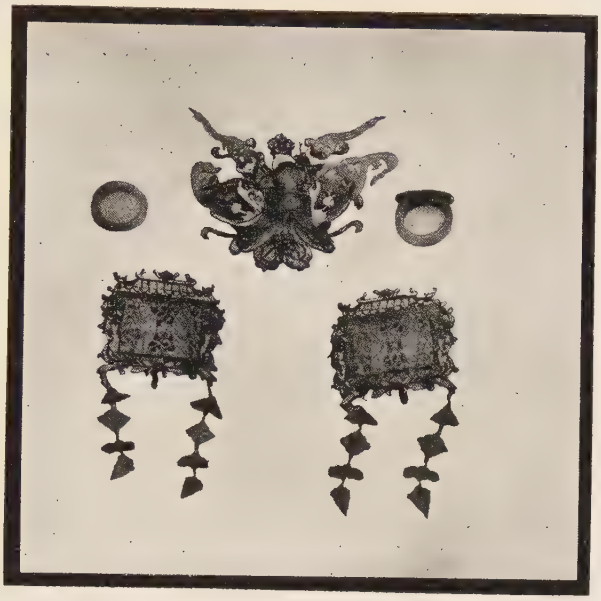
Manchu headdress pin. Actual size.

manners of carved specimens, some being pierced. Greatly prized, are a pair of flawlessly matched circles, which would be worn on the same or both arms.

The most diverting employment of jade by the new day Chinese was that of a comely miss I met on a train. When the girl smiled, she exposed a front tooth set with translucent, emerald green jade. It was held in place by a gold rim which completely circled it. I imagine it to be a permanent setting.

Working backwards through Chinese history, we find the court beauties, Yang Kuei-fei and Mei Fëi of the 8th century A.D. T'ang court, adorning themselves with the finest jade hairpins and bracelets, while the emperor of the preceding century had devised a new form of girdle which remained in official use until superseded by the Manchu style already described. This was a belt to which were sewn varying numbers of jade plaques for the sovereign and his courtiers. Actors on the Chinese stage today wear this same type which fastens to the robe by one loop on either side of the back. Since the girdle is stiff and at least a foot larger than the man's girth, it hoops out in front and drops well below the waist. The jade decorations are carved in flower, animal, cloud, and hill patterns, some pierced, the larger being approximately 4″ by 2″ and ¼″ thick, while others are slightly smaller. They are both round and rectangular in shape.

Girdles have been important throughout the entire history of Chinese jade. However, great gaps exist in our knowledge of them. This is the case with the clasp known as the Sui, which aroused the still unsettled debate among Chinese and occidental students as to its real purpose. It is an oblong jade, 4″ by 1″ and ¼″ thick. On top is usually a double headed hydra or dragon, while the two ends are rounded from the upper surface into a curve beneath. Three eighths of an inch from the first curved loop, begins a square one. One school maintains that these interesting objects were clasps worn vertically on the belt. The other contends that a strap passed through the square loop, while the upper and lower curves held cords fastened to the sword scabbard when that weapon was carried behind the shoulder in earliest times. Later, when it was brought to the front, the oblong clasp had the belt threaded through the lower curve, and the scabbard was attached by a



Old jade rings, butterfly brooch, and earrings.
Three quarters of actual size.

wrapping of cord through the square and upper loops. Specimens are claimed to exist showing petrified marks of the ancient strings on the jade. However, since no pictorial representations of its use have been preserved, settlement of the argument over the Sui must remain in abeyance, other than the acceptance of the general notion that it was in some manner fastened to the belt.

The ancients burdened their girdles with innumerable utensils and pendants of jade, until they must have resembled trees blossoming with the sacred stone. The Li Ki, or Book of Rites, tells us that "anciently men of rank did not fail to wear their girdle pendants with their jades, and the ruler, in walking quickly to the audience chamber, caused the jades to give forth a tinkling sound. So also the man of rank, when in his carriage, heard the harmonious sounds of its bells, and when walking, those of his jade pendants, and in this way evil and depraved thoughts found no entrance into his mind." Even the musical notes emitted by the stones on the right and left side were defined in their proper positions of the scale. These tones were caused by the tooth-like piece striking the other jades.

The same record fixes the colors of such jades as white for the emperor, green for the princes of the blood, and blue for lower ministers. A man of position was declared never to be without his jade pendants, such being symbolical of the virtues which should be cultivated, unless for sufficient cause, as during the rites of mourning. However, we read that the heir apparent, in the presence of his imperial parent, tied up his jades.

Ladies of the court in the pre-Christian centuries wore jade clasps and hairpins as insignia of rank, and we are told, "thereupon she shook the girdle pendant, making the jade phoenix resound."

Many of the girdle objects are indicative of the martial spirit of those ancient days. The double sword had an oblong, or triangular guard, with a middle opening that fitted it under the hilt, which itself was sometimes so decorated. These were 2″ long, ½″ through, and generally carved with an animal head. They date at least to the 17th century B.C. Lower on the scabbard was a rectangular jade through which it passed, while the tip was in jade. Twenty centuries later a tribute bearing entourage arrived at the imperial court dressed in coats

Actor in the rôle of K'ou Chun, 11th century A.D. official, wearing the Sung Dynasty belt on which are sewn jade plaques.

of mail, of which the protecting plates were actually scales of jade. This party is likewise noted for the circle of jade, as black as lacquer, which it presented to the sovereign.

Straight through history from the early reigns to the later dynasties, girdle pendants were favored as including the horse, pig, dragon, hydra, double fishes, elephant, cicada, frog, monkey, goat, and duck. Sometimes there were human figures, including the ancestor Weng Chung, and the boy Liu Hai with his three legged frog. One such piece is in chicken bone white, 2½″ high and 1½″ wide. A reclining horse of discolored ivory, is 1″ long and ½″ high. A frog 1¼″ in length and 1″ across, is of beautifully combined gray and dark brown, while a conventionalized duck in chicken bone white is 1½″ by 1″. Likewise there were long, flat carvings of dragons and hydras. All of these have perforations in various places through which the attaching cords were threaded. The finest ancient jade in my own possession is a tortoise in ivory brown, ⅝″ square, and less than ⅛″ thick, with gracefully extended neck, feet and tail. The hole is directly in the center. Miniature seals for actual use, or devised as talismans to ward off evil, were among the pendatives of the Han Dynasty.

In keeping with the turbulence of the times, and suggesting nearness to the Stone Age, were the large girdle pendants of jade. Contrasted with the tiny tortoise, there is the ivory colored fragment unearthed at An Yang, which site might date as early as the 14th century B.C. When reconstructed, this implement is a tapering rectangle 5⅛″ deep by 7⅜″ wide, with notched sides and a beveled lower blade. From its two perforations, a cord evidently passed to the belt. The jade Kuei tablets, symbolic of imperial power and court rank, as well as the axes 4″ long and over 2″ in breadth, were in the same category. These types had single perforations. Double edged knives of solid jade pieces present holes indicating them as girdle pendants. From these larger specimens, the axe like jades descended in identical shapes to examples as small as a gray rectangle with brown discoloration and four perforations, which is but 2″ wide and 1⅜″ long. The polish is remarkable, and one surface has several gouges running horizontally.

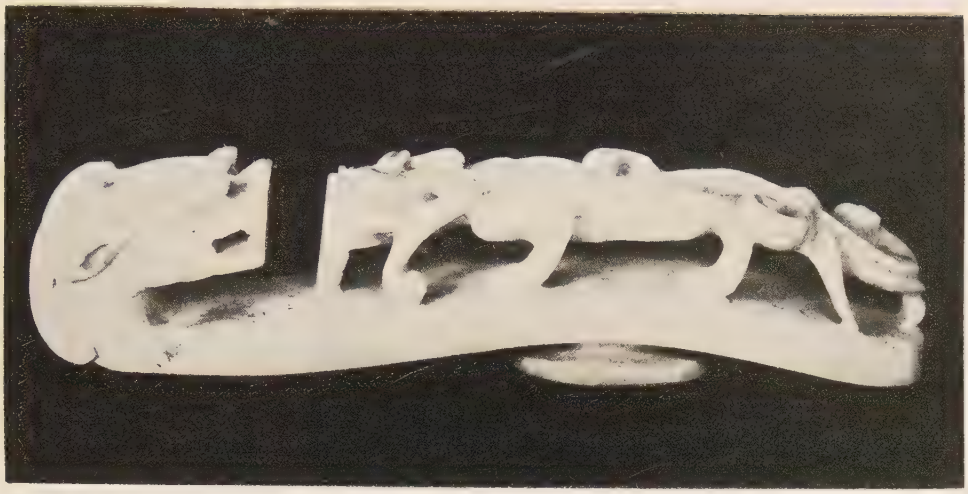
The circular Pi symbol of Heaven has many offsprings in jade which were suspended from the ancient girdles. In addition to its sacrificial

Presentation box of pierced girdle plaques in white jade.

use, and its position under the body in the coffin, there was a third, i.e., its bestowal upon princes and persons of court rank by the emperors. As such, it may have been hung at the belt. However, in the latter category is a similar disc, the Huan, with central hole of a diameter twice the width of the solid jade portion. This appears in sizes from several inches to less than one in total diameter, and plain or carved with flat designs of grain, geometrical arrangements, various animals, and often with free and upraised dragons, or hydras. Sometimes the circular pendants were replicas of the larger notched astronomical discs. The symbols for the Earth and The Four Cardinal Points likewise are seen in smaller representations for the belt.

Noteworthy in this connection is the ancient girdle set of seven flat pendants in squares, circles and half moons, which were carved or plain, and connected by a network of cords. Jade adornment of the waist was lavish and there were the incomplete discs, fashioned as double headed animals, or pairs of birds, whose faces failed to meet at the top by less than a quarter of an inch. They were known as Chüeh, and a special significance is read into them by Chinese scholars. Knot pickers, several inches long, ending in sharp points with knobs or animals for heads, or in the form of small curved daggers, were other essential jades for the gentleman's girdle. In the dynasties previous to Han, all of these were of common, classical severity, and the Book of Rites tells us that "the grand symbols of jade bore no engraving—a tribute to their simplicity." However, from that time forward, they developed with the individual artistic temperaments of the wearers, until in the modern reigns were worn highly realistic articles. There is a white jade set of flat inverted lotus leaf for crosspiece, suspended from which are three swords, and a pair of knot pickers, all 2½″ long.

This trend is further marked in the Christian era by such objects as a flat pendant 2″ by 1″, uncarved and preserved in chicken bone white with black mottlings; a miniature and stylized pair of peaches with criss-cross incisions for decoration; a larger motive of three peaches, fungus and insect; and a highly polished Buddha's hand. All three are in the same sort of fired jade, while the latter shows pretty splotches of rose madder coloring.



Girdle clasp with dragon and hydra in chicken bone white jade with black veins. Actual size.

Girdle pendants of mythological bird and tortoise in Han jade. Pre-Christian era. Actual size.

In contrast with the regular, round bead rosaries of the last dynasty, are the tooth-like strings of early jades, wherein the separate members are $\frac{5}{8}''$ long and $\frac{5}{16}''$ at the widest end. Again, the rectangular and tubular beads range in size from $\frac{1}{2}''$ to the individual pendant of similar shape, as long as 4″ and 1″ in diameter. All of these have longitudinal perforations.

The profusely jade adorned headdresses of the Manchu court ladies were inspired by those of early emperors. The Li Ki describes the rectangular board hats of the sovereigns as having 12 strings of jade pendants, while those of the courtiers were of the same pattern, but with fewer suspended cords. In the same way, there remains today the slightly elliptical white jades with lovely dark brown discoloration and high lustre, which were sewn to the front of ancient hats. One with a perforation on its flat under surface, is $1\frac{3}{4}''$ in diameter, and has a gracefully convex upper face. The Rituals of the Chou Dynasty tell of the official in charge of caps, and the jades he supplied for that purpose, including a plain, long pin to fasten the headdress to the hair. Corroborating the old chroniclers in the matter of jade hats, is an existing specimen in green jade, shaped like a hat, a few inches in size, with an under perforation which conceivably held a cord for sewing on a cloth or leather head covering.

Men and women embellished their ears with flat earrings, or with long needle-like drops, in addition to those hanging from either side of the cap. For the ladies, there was a utensil known as a head scratcher, which is judged to be the forerunner of the later day jade comb. A similar object is reported to have been worn on the man's girdle in the shape of a single tooth. Not very long after this classical period of jades in personal adornment, there appeared linked earrings carved from a single piece, resembling exactly the sort worn by modern Chinese women. Also there is preserved a conventional flower basket in chicken bone white, which in all likelihood served some ancient as an earring.

The Book of Odes speaks of the jade ornaments "as bright as stars", while another old record tells how the Han Emperor, Wu Ti was given to scratching his head with a jade pin. With such imperial inspiration, the fashion was quickly adopted by the royal ladies.

Study of these court jades of thirty centuries is made possible by

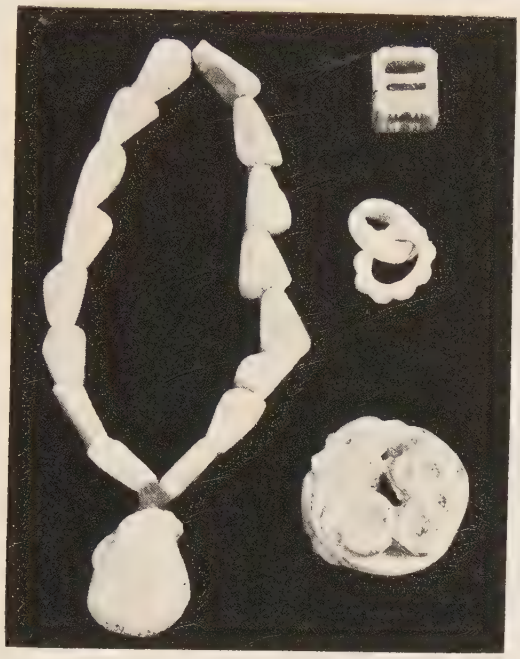
preservation through burial in tombs or in old dwelling sites, and likewise because they were deliberately guarded and handed down from one generation to another in the personal collections of the emperors. The jades of the Forbidden City include those of the first millennium before our era, as well as those of the modern dynasties say from the 10th century A.D.

In the Wu Ying Tien Pavilion can be seen 47 thumb rings of various hues, contained in curiously arranged boxes and chests. Thirty pre-Christian girdle jades in pleasing discoloration are exhibited in a pair of trays. In the Chai Kung are many large and small ritual discs, sword guards, scabbard decorations, girdle clasps and pendative animals. Among Ch'ien Lung's favorite jades in the Shen Fu Kung are Han beads, girdle discs, cicadas, circles, belt buckles, sword ornaments, and various boxes with 132 ancient pendants of all sorts.

Whereas, in the western mind there lingers a vague repulsion toward tomb jades such as tongue amulets in the form of cicadas, or other body preservers, this is completely lacking among the Chinese. It is obvious that the great Ch'ien Lung and his predecessors felt nothing of the kind, otherwise the present accumulations would not have survived. The Sons of Heaven cherished these Ch'u Ti, or jade from the earth, wearing them strung from their coat buttons, or carrying them in their pockets to give further polish, such as the savants like Ch'en Hsing believed could only be perfected by the heat of the human body.

In this manner, it is not rare to see a modern Chinese produce a mellowed and discolored jade from under his long robe, where it may be suspended from a belt, or be nourished in a pocket, with or without the protection of a silk bag. Frequently, a dealer whose friendly interest has been won through an inspection and discussion of the jades offered for sale in his show cases, will pull aside his coat to exhibit proudly his personal talisman, be it a cicada, circlet, or tubular bead. If an unusually fine specimen of a large Kuei tablet is shown to a prospective customer, the most loving care, in the form of gentle polishing with a soft cloth, precedes the ceremony of entrusting it to the stranger's hands. Inherent sensitiveness, and adoration of the sacred stone, invariably marks these informal and pleasant incidents of jade barter in Peiping today.

Pendant set of lotus leaf, knot pickers, and swords. Actual size.



Ancient jewellery in calcined jade. Left—Tooth-shaped rosary with pendant. Top—Basket ear drop, interlocked rings ear drop, and girdle disc. Actual size.

Typical presentation set of ancient jade beads, pendant, and disc in brocade box.

*Chapter XIII.*

## MOTIVES AND DESIGNS.

"THE great token has no engraving on it."

This line from the Book of Rites typifies the premises upon which jade carvers based their designs through the years from the early reigns to that of the Sungs, beginning in the 10th century A.D. Jade was the gift of Heaven and its symbol on earth. As such, the carving was mainly confined to purity of round or square line, and restraint in decoration that was remarkable. However, with the four dynasties of the past thousand years, there was a change to the ornate and rococo.

The early Chinese were sons of nature, and they ranged their sacred stone with the deities of Heaven, Earth, and The Four Cardinal Points. Classical severity was the dominant note. Even when the bronze religious utensils were copied in jade, they were rendered with as little ornamentation as possible. Although the ancient Chinese left jade examples of the fact that they could reproduce both animals and human forms with a great degree of faithfulness, the bulk of their borrowing of living models was in a conventionalized style.

The original jade art was a totally native thing. For at least two thousand years, there was no alien influence. That did not come until the first travellers had returned from the west, and Buddhism had been introduced in the 1st century A.D. From that time forward there was a certain taint of Indian, Persian, and perhaps Grecian artistic impulse, but it was always subordinated to the domestic school. It was in the flamboyant bowls, cups, and wine or tea pots from the Indian Section of the Imperial Jade Factories of Emperor Ch'ien Lung that the foreign adulteration had its day. One has but to compare an early jade circle, with its severely portrayed hydra, to the white pot encrusted in brilliants, rubies and green jade already mentioned among the Forbidden

City treasures, to be convinced that it is the former beautiful style which truly belongs to the Chinese culture. The only excuse which can be offered for the Indian type is a desire of the emperor for novelty. Artistically, the comparison is most odious.

The dignity and symmetry of Chinese jades was the normal corollary of the ancients, who, living close to nature as an agricultural civilization, fashioned their gems after the manner of what they observed in daily life. Heaven was depicted by a circle, and earth by a square. From the sky they copied swirling clouds, from the waters the crested waves, and from the land the jagged mountains. While learning remained in a simple state, geometrical representations were evolved to satisfy a craving for extended motives. Then the artists turned to the things they saw about them in the fields, when various animals were stylized. Later came the adaptation of flowers, trees, and human figures to jade. This progression went on through the centuries, during which there were few objects on earth, either natural or devised by man, that were not converted in whole or part into motives for jade.

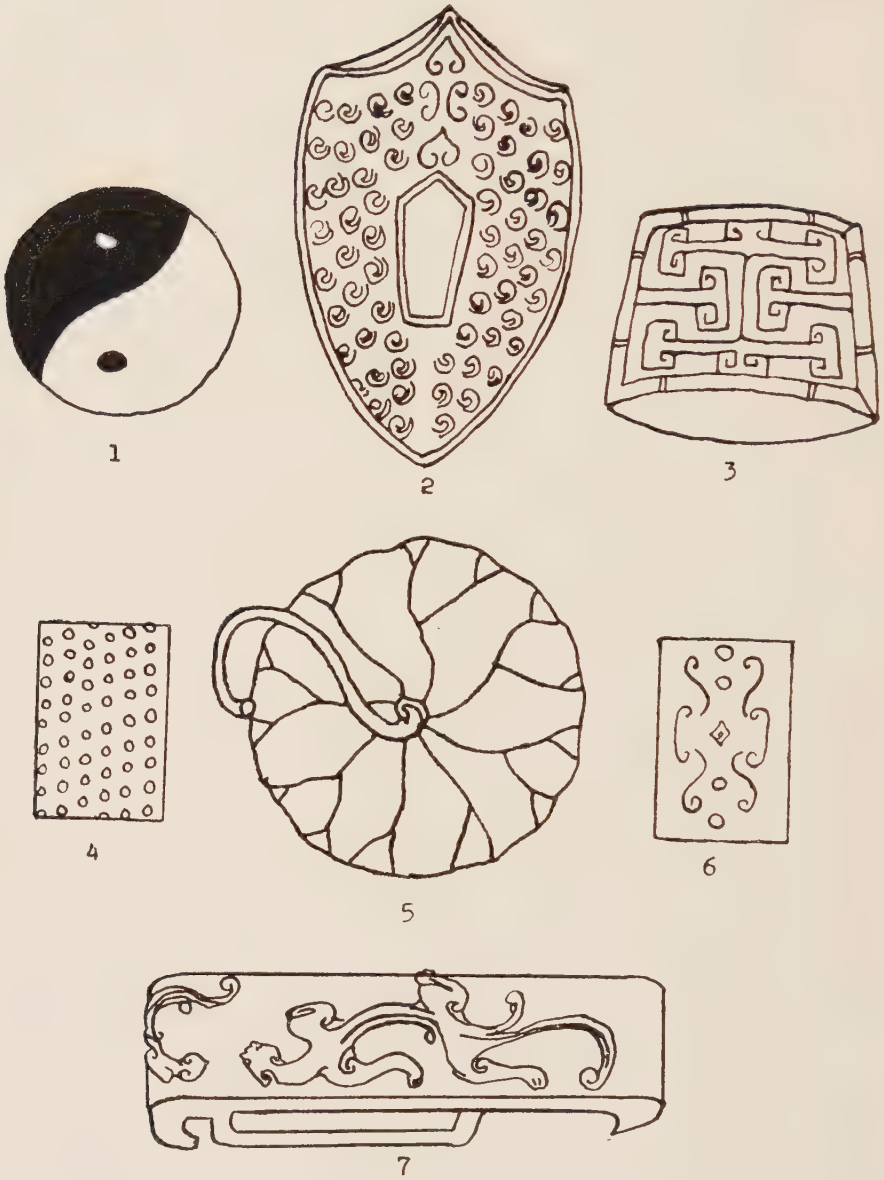
Chinese art cannot be studied as a single unit of cultural expression divorced from human religious beliefs, mythology, or folk lore. It is basically a cult of symbolism, and to that factor the overwhelming mass of designs must chiefly be laid. Again, it must be remembered that wrought jade is conceived to give tactile pleasure as well as imparting a sense of beauty merely through the eye. The stone itself can be appreciated thoroughly, only when it is touched and caressed, and this same feature was applied to the carving. The fullest sensation of enjoyment is only to be had as the fingers run over the dragon or other pattern, when the message of the carver is communicated to the mind. It is in this way that the modern dealer most often determines whether a specimen is of new or old workmanship. His sense of touch warns him of sharp edges or badly rounded surfaces left by an inexperienced or careless lapidary. This property of setting up a reflex in the observer, causing him unconsciously to stroke a piece of jade, is never failing.

Art motives in jade, as in all other principal creations of the Chinese during the long centuries, have been preserved through a continuing series of records and books, in which were set down all that was known

at each given period, making it available to the present day. When the true artist desires to create, he has but to refer to the annals of the most remote pre-Christian centuries for his inspiration.

Geometrical designs are among the earliest, but nevertheless they still continue as vital impulses of the jade craftsman. It is accepted that the Pa Kua, or Eight Diagrams, were revealed in the markings on the back of a dragon horse to Emperor Fu Hsi in 2852 B.C. The device consists of a long and a short line arranged in different numbers and groupings in eight units. The long line represents the Yang, and the shorter one the Yin principle of the universe. This combination is one of the purest forms of classical severity. In later times came the common decoration of the meander or endless key. Early in origin was the representation of fish scales for an all over ornamentation. The sun and moon were respectively depicted by a square with one central transverse line, and by a rectangle unclosed at the lower end with two transversals. The swastika, imported by the Buddhists, was adopted by the Chinese, but as a unit is confined largely to jades of that sect. However, native imagination soon converted it into a more general motive known as the Wan. This was the sound given the swastika ideograph, and is a conventional way of expressing the more complicated character meaning a myriad, ten thousand, so commonly used on propitious occasions. In China, caligraphy has long been considered one of the highest, if not the paramount form of pictorial art, and justly so, for finely brushed strokes are in themselves things of distinct beauty. It was natural, therefore, that they should be used in a purely decorative sense, as well as to convey an appreciation of jade, or to commemorate some important event. We have seen how so many pieces in the Forbidden City are enhanced by the writings of Emperor Ch'ien Lung. The character Shou, for old age or longevity, is featured still more often on jade. Because of its excellent connotation, one hundred ways of forming it were devised, so that it runs through glyptic art in many manifestations.

Still another geometrical portrayal is the circle, half dark and half light with shaded and unshaded contrasting dots, which has been discussed as the potent Yin and Yang. In this category is the sleeping silk cocoon. This is a convex line with ends curling under. The




Designs from Wu Ta-ch'eng's
"Investigations into Ancient Jades with Illustrations."

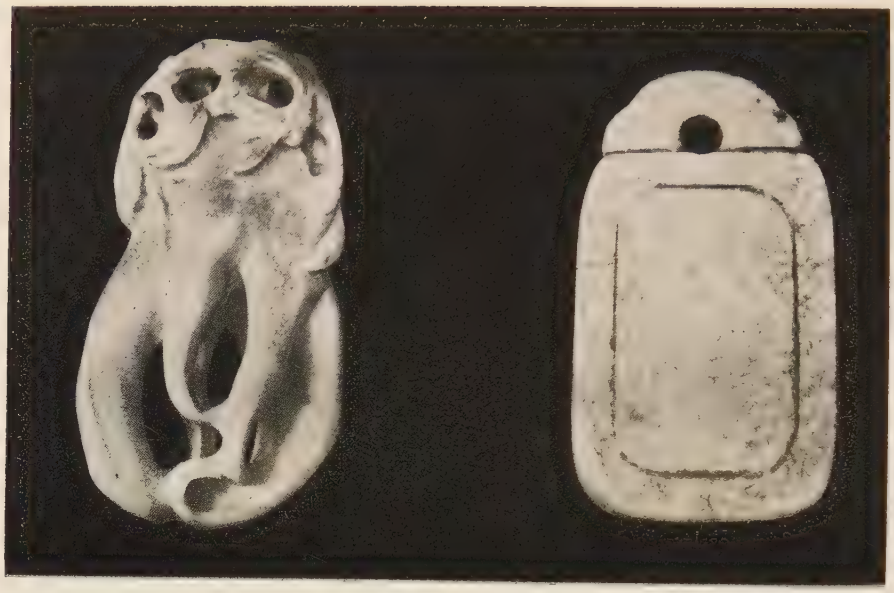
1. Yin and Yang.
2. Chicken heart pendant.
3. Meander pattern.
4. Rice grain design.
5. Lotus leaf.
6. Sleeping silk cocoon.
7. Sui clasp with hydra.

spirals are generally about a quarter of an inch long, and the conception is both simple and pleasing. Likewise the grain pattern, composed of a surface with tiny upraised knobs or dots, appears alike on old and modern jades. Frequently it is used with other motives. Less common, is the rush basket weave, copying the flat inter-lacing of reeds such as is found in household receptacles of present day China.

The nature loving Chinese have given much thought to the use of trees and flowers in embellishing jade objects for every use. The graceful bamboo, and the symbolic evergreen, are among the favorites, while the prunus and other flowering varieties are not neglected. The acanthus leaf, borrowed from early bronzes, was truthfully copied. Berry shrubs constitute another group, while China's national flower, the peony, and the lovely chrysanthemum frequently occur. Among the symbols of Buddhism and Taoism in jade are the citrus fruit, decumana, known as the Buddha's hand, and the Ling Chih, or sacred fungus of longevity, adored by the Taoists. Here is met one of a long series of rebus or Chinese puns. The sound Ling, besides indicating the fungus, stands for long life. In the same way, Lien when spoken, may mean either the lotus or to connect, causing the pun of permanence, and the suggestion of two lovers bound together forever. The lotus has the Buddhist significance of purity, and is a favorite motive of the lapidary. The pads are carved paper-thin, with veins and tiny water insects in contrasting colors. Great bunches of faithfully portrayed grapes adorn many pendants and vases. Frequently a fox is seen devouring the fruit. The gourd is a popular representation, either in full or half shape.

This reproduction of growing things is of ancient origin as is evident from the writings of the Taoist, Chuang Tze, of the 4th century B.C. He refers to a man scraping jade into mulberry leaves, a process of three years, and draws the lesson that if all leafy things required so long a time in formation, their number would certainly be limited in the world.

Symbolism is seen in jade fruits, particularly in the pomegranate bursting open to reveal its profusion of seeds, and implying a fulfillment of the national prayer for numerous sons. The peach is likewise common in jade as picturing the universal wish for long life. Dishes piled



Old jade pendants in chicken bone white with rose madder and black markings. Left—typical Buddha's hand design.

high with various fruits made of jade are much admired by Chinese and occidentals. When different carved objects are linked by a finely wrought chain of jade, they become tokens of everlasting friendship.

Turning to animals, we find a score or more representations, both conventional and natural in carving. Foremost is that of the dragon, the friend of man, who brings the fertilizing rains, symbolizes the deity of the waters, and is prayed to in times of disastrous floods or droughts. It is presumed that the imaginary creature was adapted from the native crocodile. One of the earliest forms of jade art, it was preserved in the state shield of the Chinese Republic. The five clawed dragon was the patron of the emperor, while the mythological phoenix enjoyed the same position with the empress. Most frequently there are two swirling dragons grasping for the flaming pearl, which remains just beyond reach, a parable of man's striving for the unobtainable in life. The dragon symbolizes the East and Spring.

The phoenix, king of birds, reveals itself to man only in times of peace and prosperity, and is reputed to have been seen first by the emperor in 2600 B.C., since when it has been a beautiful motive in jade. This graceful creature is described as having the head of a hen, eyes of a man, a serpent's neck, a swallow's brow, and the back of the tortoise. Its long tail descends in a finely curving sweep. It is associated with prolific birth of children. Birds in general represent the South.

Outstanding in old jade carving is the Ch'i Lin, or unicorn, which makes itself visible to mortals only when virtuous rulers are on the throne, or when Heaven wishes to indicate its pleasure at the deeds of a noteworthy person. It likewise presages good and bad happenings. One was observed by the mother of Confucius before his birth, causing her to spit a jade tablet from her mouth. On this was written a prediction of the future fame of the unborn Sage. Years later, shortly before the death of Confucius, a hunter wounded a unicorn, and the sign of approaching disaster was thus given by Heaven. It is a gentle animal which also appeared to the sovereign in the same year as did the phoenix. The Ch'i Lin is a synthetic creature with a deer's body, horse's hoofs, tail of an ox, and a single horn in the center of the head. It is the patron that protects the young, and is a common ornament worn by boy babies.

The tiger stands for manly courage and bravery, and was employed as a symbol in jade when the emperor worshipped the deity of the West. Tablets for that sacrifice were inscribed with a conventionalized tiger head, or were an actual representation of the recumbent animal. Legend also claims it as the mount for the gods who destroy evil spirits in the world. We have seen how it was used by the emperor to deputize military commanders in the pre-Christian era.

A deer carrying the branch of the sacred fungus plays a leading part in jade picturization. It accompanies the figure of the patron of wealth and position, rendering the pun on its name, Lu, and the word for those eagerly sought benefits of life. The tortoise, sacred animal of longevity, is also the symbol of the North, and very common in jade. Countless legends, and actual modern superstition, center about the fox, into which form the evil fairies turn themselves when they set about their wicked work on earth. It is less often seen in jade than the others. Fish in bas-relief or cut free have always been used in China. When a pair is hung belly to belly, there is the connotation of abundance and wealth. Another popular pun is that of the word Fu, which is both the bat and happiness. In every form of the jade art these creatures of the night abound, singly, or in series of five, always imparting the best of omens when given on birthdays and weddings.

The fiercest of ancient mythological animals represented in jade is the T'ao T'ieh, an ogre with great fangs reaching from either side of its mouth. The head is all that is carved, while about it are clouds, fixing it as the storm god. The graceful hydra is a beautiful creation of the early lapidaries, both in full form and stylized. It is more like the dragon, but has a slender body. In China it has a single head in contrast to the Greek type.

Frogs and toads, especially the three legged one which appears with the legendary boy Liu Hai dancing on its back with a string of cash hooped overhead, are met frequently in jade. Immortality and the accomplishment of miracles are attributed to Liu Hai, and his possession of the string of cash makes him the patron of business ventures. Some versions describe him as living in the 10th century A.D. and others place him in the 17th. His frog or toad was fished up from a well and caused such a sensation that he disappeared in the air to avoid the gathering of

neighbors. The strange creature is sometimes carved without its master.

In the presentation of human figures in jade, we already have seen the ancestor Weng Chung. Anciently, there were flat objects carved with the body of a man and the beak of a bird, merging into a base shaped like a dagger. The presumption is that they were a variety of the chicken heart shields buried in graves as chest protectors. Modern statues give man his natural form. The divine Buddha and the lowly fisherman alike are perpetuated in jade.

Mention has been made of the two groups of precious objects. Those for the scholar include the musical stone, jewel, cash, lozenge, pair of books, scroll, pair of horn cups, and artemisia leaf. Jade in Buddhist art served for the fixed symbols of the wheel of the law, conch shell, umbrella, canopy, lotus flower, jar, pair of fishes, and endless knot.

It stands a monument to the eternal power of jade that these motives, conceived perhaps five thousand years ago in some cases, remain in use today. The lapidary, while not avoiding modern western influences, finds himself overwhelmingly subjugated by his own artistic heritage, and he turns his wheels to fashion pieces identical in form and design with the oldest specimens recorded or preserved.

*Chapter XIV.*

## JADE IN CHINESE CHARACTERS.

THE pictograph for jade, pronounced Yü by most of the Chinese, shares with the stone itself the same lofty position, and equally permeates the fibre of native religious, imperial, scholarly, and every day life. We have seen how they employed jade for over five thousand years, and it is easy to believe that the written symbol dates back to the arrangement of the Eight Diagrams by the ruler Fu Hsi of 2852 B.C. who first devised these marks to indicate spoken words. In keeping with the infinite nature of the sacred gem, the character has not changed from the beginning, with the simple exception of one added dot. There is every reason to imagine that it was taken over bodily from the days when knotted cords preceded script, for Yü is but three transverse lines joined by one central upright. The newer dot rests just above the base at the right side. A string of beads is clearly suggested.

Chinese caligraphy adopts the system of radicals, or one component of each character which classifies it, either as to meaning or sound, and serves as an index. Yü is the 96th of this group, and generally is interpretative rather than phonetic. In this way there are approximately 162 ideographs bearing the jade radical out of the 13,848 more commonly used, as based on the famous Encyclopedia prepared under Emperor K'ang Hsi and issued in the reign of his successor in 1726. A.D. The ramification of jade in the Chinese language is much more extensive than this would seem to indicate, due to the habit of pairing associated or unrelated words to evolve entirely different ideas. Thus the geometrical progression is endless.

Variation in spoken Chinese causes the man of Canton to pronounce this character Yuk. Coming northward along the seacoast, in Fukien it is Ngük; in Ningpo it is read Ngüoh; but in the official and classical

dialect of Peiping, and most other parts of the country, the proper pronunciation is Yü. The tone is fourth, achieved by letting it drop shortly.

Standing alone, Yü is a gem "fit for the lapidary, beautiful, precious, perfect, immaculate, highest and best, excellent, virtuous, valuable, happy, pleasant, immutable, pure and sonorous." Its form, as one of the basic characters, is close to others with correspondingly high connotations. The character Wang, or king, is identical except to lack the dot, and suggests the king as a man who connects heaven and earth. It was to distinguish the two that the dot was added to Yü. Chu, meaning a host, master, lord or ruler, is likewise the same, except that it is surmounted by a dot, and pictorially represents a lampstand with the flames rising,—thus a man who spreads light and is consequently outstanding above all others. Notable in graphic suggestion is Pao, or precious. Its component ideographs of a roof, jade, clay jar and cowry, depict a wealthy house furnished with jade, money and a utensil. Latterly, the character meaning your has been substituted for jar. In Pao, the cowry and not jade is the radical.

The dominance of jade over stones and gems in the Chinese mind is amply illustrated by its use as a radical in practically every character of that category. It appears in the native writing for jasper, quartz, amber, pearls, chrysoprase, malachite, marble, mother of pearl, jet, serpentine, agate, crystal, carnelian, tortoise shell, onyx, cameo, and glass. Diamond dust is "jade sand". Scores of characters with the jade radical present the idea of gems, lustrous like gems, brilliant, sparkling, and shimmering like pearls. It is used even for inferior stones, and frequently renders the meaning of a wealth of colors. Two jade characters represent a profusion of gems.

Emperor K'ang Hsi's dictionary laid down rigid expressions for the cutting and polishing of jade, and for the various kinds and stages of the stone from boulder to carved article. For instance, the characters expressing cutting and polishing are translated literally as "jade cart". Small fragments are written as "broken jade".

The dictionary abounds in classical phrases involving comparisons with jade. Serpentine and jade mixed together refers to men of various talents. As a remedy for robbery, it is recommended "that jade be

discarded and pearls destroyed so that petty thieves will disappear, there being no valuables left to steal". "Warm jade" is a stone from Japan said to be cold in the summer and hot in winter. "Sheep's finger jade" is white. "If jade is not cut and polished, it cannot be made into anything," runs another set expression, and again, "the finest gems have flaws." The meaning, "white jade without a flaw or blemish", can be implied from a single Chinese word with the jade radical. Another stands for a valuable stone found only in fairyland. Allusion to the gem of Ho, previously mentioned, is contained in the sentence, "having eyes yet not recognizing the jade of Mt. Ching." A veined stone used for the opaque white hat buttons of the sixth imperial rank is portrayed by a character with the jade radical, while "cliff jade" is white marble, and "white jade of the Han Dynasty," is white marble such as carved into the ever present lions for imperial palaces, temples, government offices, and official residences. From Chu for pearl, enhanced by the jade radical, comes the term, "round like a pearl, smooth as jade," or by extension, handsome. Comparatively, we have "to tell jade from serpentine", or "jade and stone perishing together", i.e., punishment for the good and bad alike.

Still more flowery runs the course of the jade character in the affairs of Chinese polite intercourse. It is an outstanding mark of native culture that the individual must belittle everything that concerns him, and praise all that is his neighbor's. Your own house is your "low hut", and your wife, "the holder of your linen and comb." The heavenly concept of jade fitted easily into this usage. Your friend lives in a "jade hall"; his is the "jade body"; his daughter is the "jade girl"; and his wife is a "jade woman", whose body is like "polished jade", while she has a "jade face." In each case the adjective connotes excellence and fineness. The old school of courtesy even became physical when the kidneys were the "jade tank"; the penis the "jade stalk"; the shoulders the "jade tower"; and the wife's bound feet a pair of "jade lotus shoots." When your friend has died, you refer to him as "buried jade", adding that he has gone to the "jade tower"; or else, using the word for jade, he is "knocking at the doors of paradise."

The singing of a friend is praised as his "jade gold music", while his precious words are his "jade gold speech." An enemy can be said

to have a "jade mouth" if his talk is harsh and evil. When you write to an honored acquaintance, you append the characters, "open jade", just after the address on the envelope, thereby directing him to unseal it personally. Perhaps you are inviting him to visit you, whereupon you say, "let your jade toes benignly approach", or "I trust that you will transfer your jade." You request a "jade reply", and acknowledge his "jade letter." In discussing business issues, it is polite to intimate a hope for successful conclusion with the phrase, "I hope that you will be able to make the rough stone into jade." Similarly, that "It is your jade wish that this arrangement be made."

Perhaps after you have wined and dined the guest, the "jade hill will fall", or less poetically, he will become dead drunk. If the friend is an official, he will make his call dressed in his jade clothes with his jade girdle, and remember his manners that, "the jade person does not sit." In the course of conversation you will probably "talk in the jade hall over old times", and let him read the "jade pools" or title strips on the books in your library. Before the "jade candle has guttered away in the wind", you might become as a pair of "jade girdle pendants", or as two worthy brothers.

Talk could easily drift to aliens in your country, to whom you would refer as the "blue green jade eyes and red hair", in a tone of contempt. Or else, if you lived on the southern coast, the topic would be the "jade workmen", alluding to boatmen in foreign employ, by a pun on the local pronunciation of the jade character and the English word gig.

Like as not, your guest would inquire for your "ice jade", or son-in-law, harking back to an early description of the wife's father as "pure as ice", and the husband as "smooth as jade." Expressions might be used, including both jade and ice, to indicate that there was antagonism between father-in-law and son-in-law. Still on the subject of matrimony, there could arise an argument over the rights and wrongs of the girl and boy who wished to wed, but who were deterred because in each of their names the character jade appeared. This should not be, since the betrothed must have appellations complementing each other, and not of the same stem.

"Shall I ever wear the dragon robes and jade girdle?", was the

dream plea of many a Chinese aspirant for court rank, into whose daily life the jade character entered. The word for the "great seal which transmits the state", contains the jade radical, and, of course, the object itself was made of the finest variety. The vehicle of the Son of Heaven was the "jade chariot." His consorts were "jade concubines", and his viands were "jade food", which also came to mean the imperial revenues. The emperor's birthday was "jade", and the genealogical record of his family was the "jade tablet." The throne was the "jade steps", which poetically applied to Peking, along with that of the "jade pool", and the "jade rank." Imperial utterances were the "jade speech out of the golden mouth." The highest scholarly honor under the empire was the degree bestowed by the Han Lin Academy, and that institution logically became known as the "Jade Hall" from the 12th century A.D., when the emperor recognized the outstanding merits of a subject with that honorific title. Subsequently, entry into the Han Lin was referred to "as mounting the golden horse of the Jade Hall."

The radical appears in no less than eight characters denoting various forms of court and sacrificial insignia, such as were conferred upon princes and feudal lords by the Son of Heaven from earliest times. The objects themselves were always of that gem. In addition to indicating the position of the recipients, the ideas expressed by this group included those of the friendly attitude of the sovereign toward the loyal; a desire to cultivate peaceful relations; or unrelenting severity towards evil. Similar rigid phrases covered the presentation of jade symbols; the describing of a jade ornament as "in the prince's palace there is nothing like it", or "the king wishes to value you like jade", and "the offerings of men are jades, animals, and birds, by which they mark their rank."

The jade radical dominates the written language where personal ornaments are involved, and it is found in various words for earrings, girdle pendants, archers' rings, sword decorations, hat jewels, feather holders, necklaces, and objects buried with the dead. Among the articles listed under jadeware, is the Shang Dynasty wine cup with the jade radical, to which is added the character Yü itself to represent a precious vessel, while other types were a "jade cup as clear as ice"; "bottomless cup of jade"; and "a massive libation cup of jade." Paper weights

were "jade tigers"; fine ink was a "jade semi-circle"; and a "jade tablet" was paper. We read of jade linch pins for the chariots, a carved plinth of jade to support the columns of a building, and "jade strengtheners" as ribs of a junk. The radical is part of the character meaning to play or amuse oneself, and from that we have "old toys", i.e., curios and rarities. The eight precious materials are named as jade, pearls, ivory, stone, earth, metal, leather, and feathers.

Luxury is politely inferred from "jade cups and ivory chopsticks." When "jade tears" is used for chopsticks, the allusion is to tear drops. The jade radical occurs in the art of writing as the circle used for a stop in punctuation. Enamel, a minor Chinese art, is portrayed by two characters, each with the radical.

Nature was inevitably drawn in Chinese caligraphy with a lavish use of the jade pictograph. The moon is a "jade mirror"; the star Alioth of the Great Bear is the "jade yoke"; Heaven is a "jade house"; and a green hill or sacred mountain is the "jade peak." A ball or globe has the radical. When it snows, the Chinese say that "jade is playing", or that "god is fighting his jade dragons." Beautiful objects or upright people are "clear as ice and pure as jade"; and a road when covered with frost is like a "sheet of jade." A "balance of jade" was an astronomical instrument said to have been invented by Emperor Shun in the 23rd century B.C., while another is a planetarium. The radical is found in the expression for twelve jade discs floated in water to mark the hours of the day. In the calendar, "spring following the jade law" is the beginning of that season, while the "middle division of the jade law" is the festival day of the fifteenth of the eighth month. When the "jade balance points to the first winter," the seventh moon, or opening of cold weather has arrived.

For musical connotations, the jade character and radical were widely employed. Various parts of instruments, as well as several forms of lutes and chimes were thus depicted. A clear example is that used for the seven string lute, the invention of which dates back to the earliest times. Represented are a pair of jade characters symbolizing sonorous stones suspended by a string. The modern version has added further strokes to give the phonetic. Another series of pictographs contains the radical and refers to the tinkling sound made by jade girdle

pendants. The phrase, "if you tap jade, the note will take a long time to die away", is typical. "Transferring the jade lute to the other arm", indicates the remarriage of a widow.

While many of the characters mentioned occur chiefly in the classical writings on ancient subjects, jade is a very vital part of the living vocabulary of the modern Chinese gardener and farmer. The vegetable market provides "jade rice" as Indian corn. The florist has his "fragrant jade of evening", or tuberose; "jade hairpin flower", or white lilac; "jade orchid", or magnolia; "embroidered jade ball", or wax plant; "jade tablet", or peony; and "jade bamboo". "Sparkling red jasper" is the rose of that hue, whose leaves are made into tea to soothe the liver. Two of the three characters show the jade radical. "Rose oil" is attar of roses, while "dew of roses" is a scented liquor to be drunk. Again the radical appears in these names. A "jade blossom" portrays the glory of jade.

In the animal world, the Chinese have their "white eyed jade duck"; "jade tiger"; and the symbolic tortoise written with the jade radical. A "jade tortoise" stands for a particularly fine variety of the precious gem. The fish pendant, made of jade, was an ancient form of imperial decoration.

As we shall see in the next chapter, jade completely dominated the earthly and heavenly realms of the Taoist faith. The expression, "true principle", was a Taoist term for jade itself. A character carrying the radical, represents a pair of kidney shaped tallies, which in former times were of jade or stone. When tossed into the air before a temple altar, they descend in an oracular fashion indicating to the worshipper whether his prayers will be answered by the gods.

There is a certain fascination in the fact that the character for jade was never adopted as surname by a single one of the 406 sovereigns who sat on the Dragon Throne between 2852 B.C. and 1912 A.D. Through this precedent, it has been excluded from the fixed list of Chinese family names. An examination of 2500 such, reveals only six instances wherein the jade radical was a part, but none with Yü alone. However, it is sometimes found in the personal names. As early as the 4th century B.C. there was a famous statesman and poet, noted for the beauty and tenderness of his style. This was Sung Yü, the latter being the

single jade character. Ho Yü-lin, a geographer, who made his reputation in the 18th century A.D. was in the same class, as was the early scholar, Lu Chung-yü, and Chu Yü a Yuan Dynasty artist.

The radical figured in a pretty bit of Chinese scholasticism in the 18th century. The character for the lustre of gems was of long standing, but its form was preëmptorily changed by imperial edict after it had been adopted as the personal name of Emperor Chia Ch'ing. Since such a sacred ideograph could no longer be befouled by common usage, the writing was altered slightly, the newer being read with the identical sound and retaining the old meaning.

Only one building in the Forbidden City is referred to in terms of jade. That is the Jade Hall to Welcome the Happy Swallows, and is now the home of a strange assortment of mechanical clocks brought by European missions as gifts to the Sons of Heaven. When the Empress Dowager went for a ride in the great barge on the lake of the Summer Palace, she boarded it in the shadow of the massive wooden arch on which are inscribed the gold characters, "The Jade Clouds of the Glorious Canopy of Heaven." This same sovereign, who died in 1908, as recently as the early years of this century travelled from Peking to the Summer Palace by boat over the Jade Canal, whose source is the Jade Fountain under the Jade Hill, already mentioned in connection with Emperor Ch'ien Lung's seal. These waters are limpid and green like jade, and for centuries have irrigated miles of rice fields in the vicinity. The Jade Canal enters the city walls and meanders from north to south, finally forming one of the main streets of the Diplomatic Quarter between the British, Japanese, and Italian Embassies. In recent years it was covered with earth. Thus, from a glorious beginning, it ends a dark sewer. In the meantime, however, it has supplied water for a group of six city lakes, all closely knit with imperial history. Two of those lakes, the Pei Hai, or North Sea, and the Chung Hai, or Middle Sea, are separated by a 14th century marble structure known as the Jade Rainbow Bridge.

For some reason, jade was seldom used in naming Peking streets. Only two are found today, being those of the Precious Jade, and Green Jade. The latter is written with the characters Fei Ts'ui, or kingfisher feather, and represents the Burmese jadeite rather than the older

Turkestan stone. These thoroughfares have nothing to do with the trade, and are far removed from the shops dealing in the gem. Pieh Tsan Hutung, or the Street of the Miraculous Hairpin, perpetuates the folklore of the jade ornament of a former court beauty.

The map of China likewise furnishes few references to jade. None of the provinces or prefectural divisions contains the character. Out of 12,642 post offices scattered over the land, only eleven are qualified with jade. Szechuan Province has the Jade Peak Factory, the Jade Mountain Stream and the Jade Dragon Market Town. In Honan there is the Market Town of the Jade Hill; in Hupeh the Village of the Jade Pit; in Kiangsu the Village of the Jade Steps; in Yunnan the Jade Mountain Stream, and finally the famous Jade Gate of Kansu. All of these represent communities in which a postal establishment is maintained. Undoubtedly, there are others too small for that governmental recognition, such as the Green Jade Village lying close to the Great Wall, so styled because of the beauty of its women. Formerly a district of eastern Shantung was designated by two characters, each bearing the jade radical.

Northern Shansi Province offers the alliterative Yu Yü, a town whose name translates as Right Jade. This right is the antonym of left. In Chinese topography the character Yu is used for west. Hence Yu Yü arouses speculation as to how it came to be called West Jade.

*Chapter XV.*

## JADE IN LITERATURE AND MYTHOLOGY.

THE modern Chinese are not permitted to forget the jade cult of their fathers. It has been handed down as an inseparable part of the histories, odes, records of rites, religion, and fine arts, which form that bulk of literature whose mastery marks the difference between the educated and uneducated in China. It would be difficult to find any individual part of the Classics wherein jade does not figure in some fashion. Just as these ancient writings of the times of Christ and earlier, tell in simple terms of the rôle of jade, chroniclers of later centuries continued the tradition. A large group known as dictionaries, and another as works of reference or encyclopedia, have been published over a long period, with commentaries on the sacred stone. The Yü Shuo, or "Treatise on Jade", and many other editions dealing more or less exclusively with the gem, comprise a technical unit which will be discussed in the next chapter.

Even where the text is something completely different, the character Yü repeatedly occurs. There is the "Clear Jade Record of the Golden Box", a treatise on the control of animal propensities, dated 514 A.D. The "Jade Dictionary" is from 523 A.D. "Stories of the Jade Forest", an encyclopedic collection for children, deals with subjects of the pre-Christian era, but is sold in a cheap, modern edition. Current books of the cultural T'ang Dynasty of the 7th to the 10th centuries A.D. were compiled as the "Son of the Jade Fountain." A statesman wrote the narrative of his time in A.D. 1085 as the "Discourses of the Clear Jade Cup", which was brought out in another form two hundred years later as an "Unofficial History of the Jade Cup." In the same category is the "Record of the Jade Hall", the experiences of a 12th century official, and the "Estimable Discourses of the Jade Hall", a diary of the inner

political council between A.D. 1261 and 1267 A.D. "The Jade Sea" appeared in 240 sections in A.D. 1351, having been prepared fifty years earlier. A Mongol Dynasty encyclopedia was revised during the 17th century as the "Collection of Discourses from the Jade Hall." To the 15th century belongs the work on "Topography of the Jade Hill District." Scholars under the Ming, 14th to 17th centuries, reassembled older writings as "New Annals of Enlightened Jade", and the "Golden Book of the Jade Grotto." Typical of many of these records is the undated and commonly available "Collection of Jade Maxims", which, despite the title, has but a single paragraph containing reference to the stone. The Taoist concept of ancient superstitions is presented as the "Jade Encyclopedia", while noteworthy in the class of fiction is the "Graceful Jade Pear", portraying Chinese manners.

Jade was the natural vehicle of the poets of all times, and there remains the "Compilation of the Jade Mulberry" written nearly a thousand years ago. The jade style in verse was set by the Book of Odes, certainly as old as the 2nd century B.C., and allegedly edited to include three hundred out of the three thousand poems known to Confucius in the 6th century B.C. From this Classic, there is preserved for us the much quoted, and generally followed advice:

"When a son is born,
Let him sleep in bed.
Clothe him with fine dress and give him jades with which to play,
How lordly is his cry.
May he grow up to wear crimson
And be the lord of the clan and tribe.

When a daughter is born,
Let her sleep on the ground.
Wrap her in common cloth,
And give her broken tiles for playthings.
May she have no faults, nor virtues of her own;
May she well attend to food and wine,
And bring no discredit to her parents."

Perhaps at no time in Chinese history has the spirit and influence of jade been more plainly evinced than in the writings of the Eight Immortals of the Wine Cup, headed by the great Li Po in the 8th century A.D. In the soft renaissance of the T'ang court, these wandering minstrels set down the lines which can never die. Inspiration was close at hand in the beautiful Yang Kuei-fei, concubine of the voluptuous Emperor Hsüan Tsung, or as he is better known, Ming Huang.

Yang Kuei-fei was born the daughter of a duke, and while first selected by the ruler as wife for his son, palace intrigue eventually instated her in Ming Huang's private chamber as his favorite, displacing the lovely Mei Fei. When the two ladies met, they composed verse praising each other, the latter comparing Yang Kuei-fei to the fairies of the Jade Pavilion. Kuei-fei once languished when Mei Fei swayed the emperor to her side, and nothing other than a mysterious jade fish would restore her to health. On another occasion Kuei-fei discovered Mei Fei's slippers under the imperial couch, the girl behind the curtains, and her jade hairpins on the table, whereupon she cast her own jade jewels to the floor and left in a rage.

Kuei-fei's charms were far too entrancing to confine to her royal master, and she indulged in an affair with a young lad who subsequently was banished for his folly. In revenge, the lover led a revolting army to the capital in A.D. 765 when Ming Huang's bodyguard refused to fight until Kuei-fei was killed, since they blamed her for the disaster. Even when her famous jade ornaments were scattered at their feet, they remained adamant, and the concubine hanged herself in ultimate desperation. This moving chapter of history is related in a long poem written by Po Chu-i, who died in 846 A.D. The story concludes with the description of Kuei-fei knocking at the jade door of the Palace of Paradise, after which she appeared to the sorrowful Ming Huang in a dream.

Yang Kuei-fei is generally recognized as the most beautiful Chinese woman of all times, and is credited with having skin as white as the purest jade. How she moved in the palace richly decorated with jades, has been told. Once, when the poet Li Po was commanded to attend a garden party given by Ming Huang for his darling, he composed a song in her honor which was sung to the accompaniment of the jade lutes.

Legend has it that Ming Huang one night dreamed of an evil spirit caught in the act of stealing Kuei-fei's jade flute. The robber was suddenly grabbed and devoured by a second apparition, which proclaimed itself the ghost of a student who had killed himself upon failure at the state examination. Because the emperor in pity had given him a decent burial, the good spirit was devoting itself to the protection of the imperial household ever after. This story was immortalized by a T'ang Dynasty painter.

Li Po is pictured by his contemporary, Tu Fu, as being "radiant like a tree of jade that stands against the breeze", and in the master's own collected poems, there are at least six dealing with jade comparisons. Foremost is "The Sorrow of the Jade Staircase", prettily depicting the whiteness of the evening dew on the jade staircase, wetting a lady's embroidered shoes as she contemplates the autumn moon. Empress Wu of the 5th century B.C. figures in another while reposing in her bed of white jade. Twice Li Po used the theme of distance and exile suggested by military expeditions beyond the Jade Gate. He speaks of the wind from ten thousand miles whistling over that historical pass from the country of the barbarians; and of a lady's prayer that Heaven return safely to her the lover pitted against the foe to the west of the Jade Gate. Another pair has to do with travellers supported by the green jade staff, and so overwhelmed by high living in the form of fine wine in red jade cups and delicate viands offered on tables ornamented with green jade, that all thoughts of returning to the homeland vanish in drunken oblivion.

To the ancient Classics we turn for flowery descriptions of the beautiful women of those times. Their loveliness, we read, "resembles the luminous warmth and richness of jade", while jade hairpins and earrings brought out the contrasts of their glossy black hair and the swirling softness of their silks and brocade gowns. Assurances are given that while the hair was not false, perhaps virtue was not always present in too large a measure. The analogies did not stop with the women, and the princes are portrayed with their own jade earrings, hat pins, and ornaments, glittering like stars, while their wearers were "soft and gentle as a scepter of jade", or bore themselves with a "blandness, dignity and majesty, found only in a mace of purest jade."

These sturdy warriors assembled amidst a clattering of swords and tinkling of the ever present girdle pendants, engraved and chiseled from jade. Court ladies are related to have shaken the pendants until their "she-phoenix jade resounded", while the men were admonished to accustom themselves to make their's jingle when walking, just as they had the music of chariot bells when they rode. In this manner, at all times their minds were preserved from the sullying influence of evil thoughts.

The Book of Rites prescribes that when a jade symbol was carried for presentation to the sovereign on a cushion, it was left exposed, but if it were borne in the hands, the sleeve covered it. On these occasions, the courtiers were taught to raise their toes and trail their heels, shunning a hasty step, so as to give suggestion of carefulness. The emperor, on whose face was written the "beauty and strength of jade", dressed in green robes and adorned his person with green jade in the spring, red in the summer, white in the autumn, and dark jade in the winter. The same text specifies what foods he ate in those seasons, the pavilions in which he resided, and the kind of horses which drew his carriage. Ritual laid down the polite usage that when a minister offered a present of jade to his ruler, he took the precaution of explaining that "it was for the expenses of his horses", or if it were made to an equal, the suggestion was given that "it was for use of the recipient's followers." Apparently jade was commonly employed as a parting gift, for we read in the Odes of the man who escorted a relative beyond the city, lending warmth to his farewell with a piece of jade and girdle pendants.

Similarly, an ambassador from a neighboring court received back his jade credentials upon departure homeward. A duke of the 6th century B.C. while making friendly calls, proved himself of such eminent character that he ignored the insult of a piece of earth given him when he asked for food, and returned the jade hidden in a gift of rice from a loyal subordinate, taking the compliment of virtue for the deed.

Fashions of those long ago times are outlined in the suggestion that jade girdles and clothes should be marked by simplicity, while aprons and caps were modish. Against this severity of dress, Emperor Ch'in

Shih Huang sought to impress an idea of greatness on his people by calling attention to his hall of jade, filled with beautiful women. This sovereign was forewarned of his approaching end in the 3rd century B.C. by an inscription found on a meteorite, proclaiming that his empire would be divided. Shortly after, the jade circlet which he had tossed into the Yangtze River as a sacrificial offering, was mysteriously restored to him, and he realized that his days were few.

Nearly 1,900 years later, a jade seal is related to have preserved the remains of a dishonored statesman from lightning. The unfortunate one had offended imperial custom by using the personal name of his sovereign, and it was predicted that he would most certainly be struck down by Heaven for his crime. In response to his plea, he was given a jade talisman to save his corpse from complete incineration by the wrath of the gods. When he died, the storm did come, and although the coffin and shroud were destroyed, the portion of the body covered by the gem passed unscathed.

A popular legend associated either a jade hairpin or seal with the foretelling of the sex of an unborn heir to the emperor. Among a series of jingles recited by the people of Peiping are two dealing with jade. One describes a hot day on which a little girl is dressed with her jade hairpins, carrying a jade flower basket; and the other tells how an old lady loved her three cats, which she called "the whip that beats the embroidered ball", "jade inlaid with gold", and "coal brought in the snow."

The seductive wiles of a comely woman and jade vie for interest in the "Jade Ring, or a Tale of Unlawful Love." There a young man, with a complexion as pure as jade, was accosted by the maid of a woman who bid him visit her. Although the fair one was the concubine of an absent official, the pair became lovers, and out of the passage came a sum of money from the girl to the youth. The latter then took his departure, and with his new wealth bought himself a pretty wife and a government position. When a long period elapsed without word of him, the mistress went to his city and berated him on the street for his unfaithfulness. Thereupon, he had her put into prison on the false charge of extortion. She was sentenced to thirty lashes of the bamboo, under which she died. A band of robbers learned of this injustice and

visited the place but were soon arrested. However, they told the magistrate that the young man was one of them, which could be proven by his possession of a dragon ring of white jade. This was actually a love token given him by the concubine when he left her.

He was forced to admit its possession, and was wrongly given thirty lashes for complicity with the outlaws. He likewise succumbed under the punishment Retribution having thus been achieved, the old story leaves us with the return of the jade ring to the official, who had lost his favorite.

From Khotan, the Kingdom of Jade, comes the legend of the lapidary who wrought a beautiful jade bracelet which he placed on the arm of his small daughter. In subsequent years an imperial concubine learned of its fame, and urged the emperor to obtain it for her. Since the jewel could not be drawn from the wrist of the girl, now grown up, a soldier hacked off her hand. The man to whom she was engaged refused to marry her after this mutilation, and she sought solace in a convent. There she became proficient in the art of fencing, and one night disappeared. The next morning both the emperor and his consort were found murdered in the palace.

The legendary relations between animals and jade leads not only to an endless series of stories, but also to the actual design of so many ornaments carved from the sacred stone. Li Po immortalized the poet who saw his beloved in the hills, and carried away by her spell, gave her his own jade ornament in the form of a swallow, admonishing the lady to keep it wiped with the silk of her sleeve. This graceful bird also appears in the story of the jade swallow pin given Emperor Wu Ti in the 1st century B.C. by a fairy. In turn, he bestowed it on his newly acquired favorite, whose lightness in the dance had earned her the name of "Flying Swallow." However, when she supplanted another in the ruler's chamber, she made enemies in the court. Revenge was sought by someone opening her jewel casket to break the pin. Thereupon the jade miraculously changed into a living creature and flew away, never to be captured again.

Use of the phoenix for similar ornaments recalls the fairy who bade the jade phoenix flutter at the side of an imperial lady whose protection was thus assured. In this way, phoenix of jade are offered to young

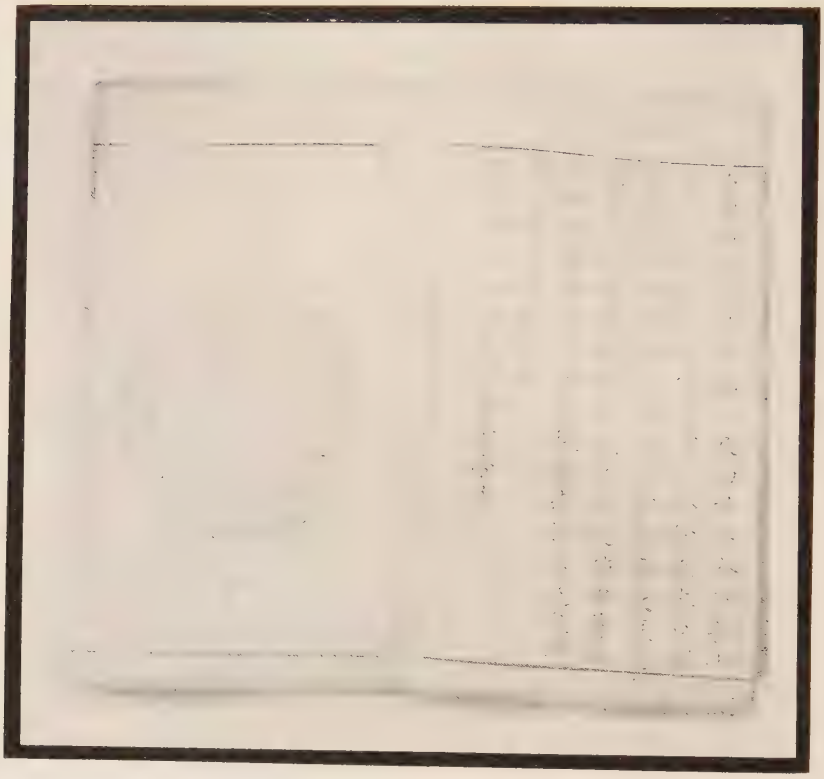
Mei Lan-fang as Hsi Shih, the 5th century B.C. beauty, in the play of that name. Note the jewelled headdress, necklace, and bracelets.

girls when they attain maidenhood. Jade butterflies are often presented to brides as love tokens, the idea being founded on the episode of the young naturalist who, while chasing a butterfly, entered a garden where he met his pleasant fate in the person of a lovely girl, instead of the expected punishment his unbidden trespass deserved.

The tiger, so often carved in jade, appears in the 8th century tale of the trap which failed to catch its prey because a spirit in the form of a child, the color of jade, would nightly unset it. Eventually, the tiger was killed, and when the child discovered the disaster, it disappeared in the mouth of the beast. However, the watching farmer could find no trace of it, but instead there was a large jade boulder left reposing on the tiger's tongue. An enemy of this same animal was the mythological bird with two pupils in each eye, which crowed like the male phoenix and fed on jade.

Folklore accounts for the belief that jade is the petrified tears of the dragon, shed over the conquest of China by the barbarian Tartars. Talismans of jade, exchanged by friends, symbolize the affinity of the 13th century A.D. brothers, through which they have come down in history as the "jade twins."

It is in the mystical Taoist religion that the lore of jade reaches its apex. Yü Huang, or the Jade Emperor, is the supreme deity, the personal god to whom millions of Chinese address their earthly pleas. He dwells in the Jade Palace on the Mountain of Jade, described as being 3,000 miles in circumference and 3,000 high. At its foot is found the Jade Lake on whose shore blooms the Jade Tree, the fruit of which confers immortality upon those who partake. This tree is 300 arms across. The Clear Jade is the name ascribed to another heavenly peak where dwell the five Taoist Immortals. Romance has it that an early jade worker carved a figure of the Jade Maiden, also known as the Immortal Jade Mother of the Sacred Mountain of T'ai Shan. Likewise there was a statue of the Golden Boy. The protecting temple was destroyed, and with it the metal image, but the jade was preserved in a pool of water, from whence it was rescued by Emperor Chen Tsung. He spent a fabulous sum of money and seven years erecting a new shrine, which was completed in A.D. 1014, only to burn down in 1029. The Jade Maiden is still worshipped as the First Princess of the Purple



Opposite pages of the Ku Yü T'u, "Ancient Jades Illustrated," 1753 edition, showing carved jade disc.

and Azure Clouds, who watches over child-birth. Because she was given to washing her hands in a stream at the foot of the Clear Jade Hill, it became known as the Jade Maiden's Lake. Another patron deity of Taoism is reputed to have brought to his heavenly abode ten musical trees, each nine feet high, which swayed in the wind, emitting sounds like that of jade stones striking together.

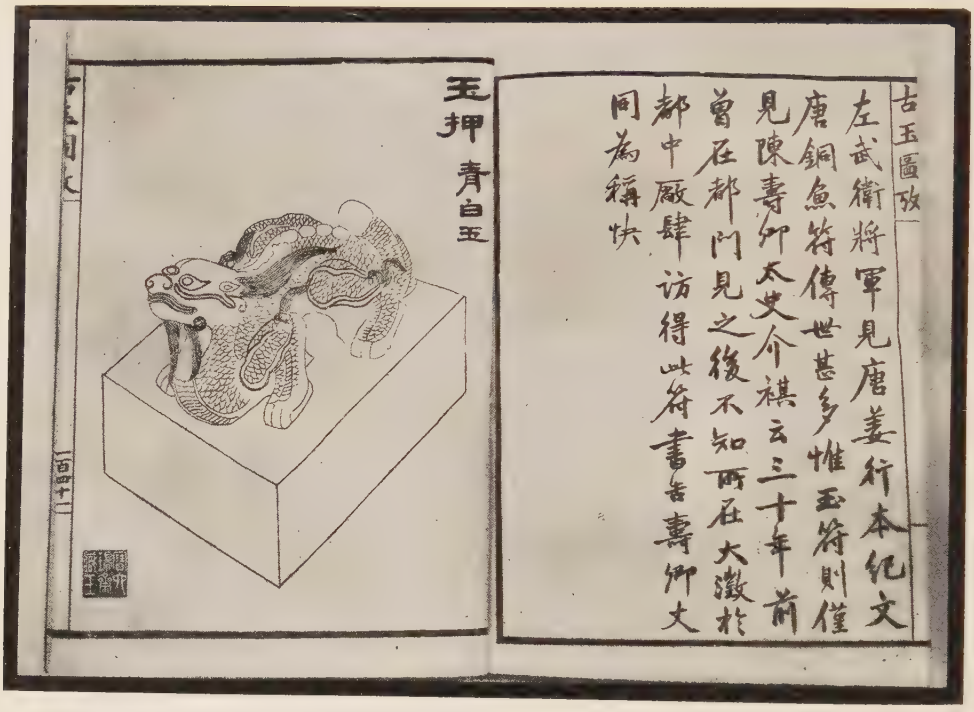
The water at the foot of the Jade Mountain provided the name for an association of vegetarians, known as the Jade Pool Society, whose members found taboo the eating of meat, drinking of wine, wearing of silk, keeping of cats, and indulgence in anger and luxury.

As late as 1900, when the Boxers were beseiging the Americans and Europeans in the Diplomatic Quarter of Peking, the Jade Emperor is alleged to have appeared in a dream to a ranking Manchu Prince, who passed the omen to the Empress Dowager as portending success to the ill-fated cause. This last great sovereign of China listened with interest, recalling the legend of the Jade Emperor similarly revealed to Empress Wu of the T'ang Dynasty, another famous woman ruler.

When the "central division of the jade law", i.e., the fifteenth day of the eighth Chinese moon arrives, it is time to worship the Jade Hare who lives in the moon where he pounds out the Pill of Immortality. This is a very common representation in jade art.

The category of maxims or sayings of jade, is a boundless one. For the farmers and common people, precepts have come down the centuries. "In plenteous years, jade, in years of drought, grain, is what is needed." "If the grain grows near jade, it never can be affected by excessive rains nor dryness." "The propitious air of heaven and earth is always condensing into jade." "If household utensils are substantial and clean, clay pottery will be better than gold or jade."

What might be termed the Jade Commandments are comprised in the following six rules of behavior. "The jade uncut will not make a vessel for use, and if men do not learn, they cannot know the way to go." "The man of virtue is the jade of the state." "The superior man guards his body as if carrying jade." "If jade is not cut and polished, it cannot be made into anything; neither is a man perfect without trials." "The superior man competes in virtue with jade." "A real scholar embraces the truth as he would cherish jade."




Opposite pages of the Ku Yü T'u K'ao, "Investigations into Ancient Jades with Illustrations," 1889 edition, showing large jade seal.

Lastly in general parables, we have: "As pearls can keep off the disaster of fire, jade is able to preserve the fine grain." "How can green stone be mistaken for jade?" "The man of Sung confused the Yen stone for jade and protected it in the folds of a cloth." "Near jade resembles the true stone." "There is no need to worry over lack of a marriage broker, study will send a lady as handsome as jade."

Chinese painting runs hand in hand with caligraphy and literature, and consequently does its share to perpetuate the lore of jade. As early as the 5th century A.D., the poem "Jade Phoenix" provided a theme for the artist Ku K'ai Chih. In succeeding years jade and its references served to inspire the great painters along with hills, flowers, and animals. "The Jade Emperor and his Court on the Jade Mountain" is the subject of a famous scroll by Shih K'o who worked in the 10th century A.D. This same man is credited with having painted the dream of Ming Huang and the devil stealing Yang Kuei-fei's jade flute.

Likewise among the arts, drama has been touched by the cult of jade. As a genesis, there is the popular story that Emperor Ming Huang, famed for his theatrical troupe, which has passed into history as the "Disciples of the Pear Orchard", derived his inspiration from a visit to Heaven, where he first saw the drama in the Jade Palace. The Chinese have an innate love for their stage performances, and go in such great numbers, that the theatre forms a very vital immortalization of the sacred stone. Dr. Mei Lan-fang presented many of these old plays during his tour of the United States. As might easily be imagined, several center about the courtesan, Yang Kuei-fei. In "Kuei Fei Drunk With Wine", Dr. Mei as the beautiful girl who has discovered that the emperor has returned to a former favorite, mounts the Jade Bridge to sing wistfully of the swans overhead and the gold fish darting in the waters below.

The 13th century play, "The Auspicious Hour", shows the maid servant locked outside the chamber of the lovers, singing of the delights within, where her mistress of the lovely hair fails to notice that her jade hairpins had broken when falling to the floor. The 17th century presentation of the lady and the warrior whom she stabs on the nuptial couch, allows her to put into song a description of the jade ornaments she removes as she disrobes before the bed curtains. Dr. Mei assumes

the rôle of the "Goddess of the River Lo" to appear as a spirit before the man she had loved on earth, and to offer him a pearl earring as a keepsake, while he presents her with a jade pendant.

The legend of the hare is told in "Ch'ang O's Flight to the Moon." The woman's husband had a mystical bow with which he won fame so great that the Goddess of the Western Heavens commanded him to build her a palace of jade, and for a reward gave him the Pill of Immortality. The wife discovering this in his absence, swallowed it, whereupon she flew away to the moon. There she coughed up the miraculous pellet which at once changed into the Jade Hare.

The pretty story of a young girl living with her aunt, the head of a nunnery, is revealed in "The Jade Hairpin." The maiden falls in love with her own cousin, and after nursing him back to health, marries him. Retribution is the motive of another play, when it overtakes the evil wife who had poisoned her husband with a snake because of his ugliness. It dates to the Ch'ing Dynasty and the title, "The Straw Knife and Yellow Jade Love", applies to the instrument which brought death to the woman of the latter name.

"Jade Hall Spring" is both the play and the sobriquet of a faithful sing-song girl whose lover is turned away by the mistress of her establishment when that official loses his position and money. A sad ending is developed through her refusal ever again to accept the favors of men. Many other presentations are offered on the Chinese stage, all dealing with love, and involving jade bracelets, rings, pins, and cups, from which they draw their respective designations.

With this we have covered the field of Chinese imperial, popular, scholarly, and artistic life. The vast quantity of evidence submitted must at once prove that jade has been outstandingly the oldest, consecutive unit. The arts of bronze and jade undoubtedly marched concurrently in earliest times, but the gem maintained its hold whereas the metal failed. In present China there is very little artistic impulse for the creation of bronze objects, and high value is placed on ancient utensils alone. In the realm of painting, we find that jade is the older by at least two thousand years, and that of modern examples of the two, it probably is by far the more noteworthy. Pottery and jade run each other a close race for origins in remote antiquity, but in those times,

when the lapidary was a finished artist, the potter was primitive in his productions, and trailed the beautifully wrought jades by well over two thousand years, before he made his dishes, bowls and vases in the form which won world acclaim. At this moment, native porcelains are not worthy of comparison with the finer jades that yearly leave the lap wheels. Lastly, we face the relative merits of sculptured stone and jade. Recent archaeological researches have disclosed incomplete specimens of sculpture vying with jade in age, but not in beauty of conception or workmanship. While there have been periods in Chinese stone carving when it rose to equal heights, they were scattered, and the output limited. Today, it can safely be said that it is indeed a very minor art, far beneath the standard set by the jade artisan.

*Chapter XVI.*

## BIBLIOGRAPHY.

THE various manifestations of jade in Chinese life have intrigued American and European writers to such an extent that during the past seven hundred years, well over one hundred different books have appeared dealing with it exclusively, or in connection with the arts, science, religion or literature. However, the present work was prepared to fill a lack of exhaustive treatment of every phase of the gem.

From the very first written Chinese record down to the present year, native authors have made it a favored subject. We have noted its appearance in the Chou Li, or Rituals of the Chou Dynasty, which includes those as far back as the 23rd century B.C.; in the Classics composed of the I Ching, or Book of Changes, Shu Ching, Book of History, Shih Ching, Book of Odes, Li Chi, Record of Rites, and the Ch'un Ch'iu, or Spring and Autumn Annals, the latter credited to Confucius. The four great philosophical books known as the Lun Yü, or Confucian Analects, Ta Hsüeh, or Great Learning, Chung Yung, or Doctrine of the Mean, and Meng Tze, or works of Mencius, played their part in the perpetuation of the jade cult. The historian, Ssu Ma-ch'ien, born in 145 B.C., deals with the stone in his Memoirs. Throughout the succeeding centuries, a long list of dictionaries, Lei Shu, or encyclopedia, and Yü Shao, or treatises on jade, preserved the general knowledge on the subject.

Two encyclopedias of the 18th century are full of scattered notes on jade. The first, the Ku Chin T'u Shu Chi Ch'eng, of which 100 printed copies were issued in 1726, is known as the K'ang Hsi Encyclopedia, and an Alphabetical Index of its thirty-two categories was prepared by Mr. Lionel Giles in 1911. The great Ch'ien Lung Encyclopedia, or Ssu Ku Ch'üan Shu, was completed after ten years of writing in 1782. Only

seven original manuscript copies were made, and it has never been printed since. A Title Index for this "Four Libraries" was completed in 1934 by the American sinologue, Captain I. V. Gillis. His work covers 10,764 titles, and while no single one is devoted to jade, available knowledge of the stone is contained under various headings.

A dozen or more Chinese volumes dealing exclusively with jade are known. The earliest is the Chi Ku Yü T'u, or "Collection of Ancient Jades with Illustrations", supposedly published 1341 A.D. but now lost, and only preserved through references by other authors. The Sung Dynasty was famous for its two works on jade. There appeared in 1092, the K'ao Ku T'u, or "Investigations of Antiquities with Illustrations", by Lu Ta-lin. One chapter is devoted to a jade collection, and it is now available in the 1735 edition of the Po Ku T'u on ancient bronzes. The Ku Yü T'u P'u, or "Illustrated Descriptions of Ancient Jades", based on specimens in the palace of Emperor Kao Tsung, 1127-1162 A.D., has caused a prolonged discussion among Chinese and occidental experts. It was planned under the Board of Rites, which obtained the services of the best artists of the time, including Ma Yuan, Hsia Kuei, Liu Sung-nien and Li T'ang, to paint the illustrations in 1176. The types of carved jade presented have been much criticized as being more likely the Sung conception rather than the authentic objects.

Dr. Stephen W. Bushell who translated it, gives the table of contents as containing "State Treasures, Insignia of Rank, Sacrificial Symbols, Imperial Seals, Taoist Amulets, Talismans, Charms, Official Costume Pendants, Ink Palettes, Brush Handles and Receptacles, Wine Ewers, Libation Cups, Incense Censers, Musical Instruments and Furniture in the form of Jade Pillows, Screens and Pictures."

During the Ming Dynasty, 14th to 17th centuries A.D., Yuan Shen wrote his Yü Ming Ku, or "Examination of Jade", and Chu Teh-jun his Ku Yü T'u, or "Ancient Jades Illustrated". The latter was reprinted in 1753 in connection with the Po Ku T'u on ancient bronzes.

"A Record of Jade", or Yü Chi, written by Ch'en Hsing in 1839, forms Chapter V of this work, and needs no additional comment. The noteworthy treatise of the last dynasty is that of Wu Ta-ch'eng. His Ku Yü T'u K'ao, "Investigations into Ancient Jades with Illustrations", was published in 1889, with 215 illustrations and a mass of textual

matter. It was translated by the late Dr. Berthold Laufer for his monumental "Jade", which appeared in 1912. The original printing of Wu's "Investigations" is now to be had in four volumes at a low cost. It was followed a few years later by the Su Ku Yü K'ao, or "Additional Investigations into Old Jades with Illustrations", meant to supplement the former. Hsu Chou-chi in 1889 issued his Yü P'u Lei Pien, or "Treatise on Ancient Jades". Another of approximately the same period is Chu Chung-Jung's Ku Yü T'u L'u, or "References to Ancient Jades". In 1935, Huang Tsun, a Peiping dealer, produced Heng Chai Ts'ang Chien Ku Yü T'u, or "Illustrated Ancient Jades Collected and Seen at the Heng Chai Pavilion". Although the reproductions are excellent, the book lacks textual descriptions.

Two noteworthy editions come from Japan, the first being the Ku Yü P'u T'u, or "Register of Old Jades from the collection of the late Riichi Uyeno", and the second, the Ku Yü Chih Yen Chu, "Investigations into Ancient Jades". Notes on the gem are likewise to be found in the Chinese Ku Ch'i T'u, or "Illustrations of Old Utensils", and in the Ku Ch'i Ming, or "Names of Tools Used in the Making of Utensils".

In the past fifty years there have appeared but nine books dealing entirely with jade, written by Europeans and Americans. Chronologically they are, Nephrit und Jadeit, by Heinrich Fischer, 1875 and 1880, in German; Investigations and Studies in Jade, by Heber R. Bishop, 1906; Jade, by Dr. Berthold Laufer, 1912; Early Chinese Jades, by Una Pope-Hennessy, 1923; Chinese Jade, Ancient and Modern, by P. de Tanner, 1925; Jades archaïques en Chine, by Paul Pelliot, 1926; Het Jade in de Oud-Chineesche Kunst, by Anne Hallema, 1927, in Dutch; Archaic Chinese Jades, by Dr. Berthold Laufer, 1927; and Chinese Jade, by Frank Davis, 1935.

As can be observed from the respective titles, emphasis is put on jades of the past. Dr. Laufer's Jade remains in a class alone for thoroughness and scholarship, but as he explains in his introduction, it applies to students of archaeology and religion, pressure of time preventing him from presenting the subject in a more readable form. In Jade Lore I have attempted to be a worthy disciple and follow Dr. Laufer's command, "May others take up and pursue the threads where

they dropped from my hand." That able hand was stilled by death in the autumn of 1934, a tremendous loss to the world.

The two volume Investigations and Studies in Jade, weighing 125 pounds and limited to 98 distributed copies, was privately printed as a description of the Heber R. Bishop Collection now in the Metropolitan Museum of Art, New York City. Dr. Bushell was responsible for the chapters on "Jade in China", and Dr. George F. Kunz edited that on "Jade as a Mineral", while other portions deal with the carving of jade and wrought objects.

Another modern source is found in the Encyclopedia Britannica, where Dr. Kunz offers a very thorough discussion of the stone. Still more recent is the admirable series of articles on Ancient Chinese Jade by Mr. K. C. Wong in the China Journal of Arts and Science, Shanghai, in Vol. VII, No. 2, Aug. 1927; Vol. VII, No. 3, Sept. 1927; Vol. VII, No. 4, Oct. 1927; Vol. VII. No. 5, Nov. 1927; Vol. VII, No. 6, Dec. 1927; Vol. VIII, No. 3, March 1928; Vol. IX, No. 5, 1928; Vol. XIV, No. 1, Jan. 1931; Vol. XVI, No. 1, Jan. 1932; and Vol. XVI, No. 4, April 1932.

Indirectly, Mr. Herbert A. Giles through his Chinese English Dictionary has rendered a great service to the history of jade. His translation of the various characters and references to the gem are invaluable. The English rendition of Chinese sounds appearing in the present work follows the system of that Dictionary.

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THE DIVISIONS OF CHINESE HISTORY.

| | |
|---|---|
| Patriarchial Period | 3000-2205 B.C. |
| San Tai or Three Dynasties | |
| Hsia | 2205-1767 B.C. |
| Shang or Yin | 1767-1122 B.C. |
| Chou | 1122-255 B.C. |
| Ch'in or Ts'in | 255-207 B.C. |
| Han (Early or Western) | 206 B.C.-24 A.D. |
| Han (Eastern or Later) | 25 A.D.-220 A.D. |
| San Kuo or Three Kingdoms | |
| Minor Han | 221-264 A.D. |
| Wei | 220-264 A.D. |
| Wu | 222-277 A.D. |
| Western Tsin | 265-316 A.D. |
| Eastern Tsin | 317-420 A.D. |
| Six Dynasties with North and South Division | |
| Sung | 420-479 A.D. |
| Ch'i | 479-502 A.D. |
| Liang | 502-557 A.D. |
| Ch'en | 557-588 A.D. |
| Northern Wei | 386-532 A.D. |
| Western Wei | 535-554 A.D. |
| Eastern Wei | 534-543 A.D. |
| Northern Ch'i | 550-577 A.D. |
| Northern Chou | 557-581 A.D. |

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|---|---|
| Sui | 581-618 A.D. |
| T'ang | 618-906 A.D. |
| Five Dynasties | |
| Posterior Liang | 907-923 A.D. |
| Posterior T'ang | 923-936 A.D. |
| Posterior Chin | 936-946 A.D. |
| Posterior Han | 947-950 A.D. |
| Posterior Chou | 951-960 A.D. |
| Sung | 960-1127 A.D. |
| Southern Sung | 1127-1279 A.D. |
| Yuan (Mongol) | 1280-1367 A.D. |
| Ming | 1368-1644 A.D. |
| Ch'ing (Manchu) | 1644-1912 A.D. |
| Shun Chih | 1644-1662 A.D. |
| K'ang Hsi | 1662-1722 A.D. |
| Yung Cheng | 1723-1735 A.D. |
| Ch'ien Lung | 1736-1795 A.D. |
| Chia Ch'ing | 1796-1820 A.D. |
| Tao Kuang | 1821-1850 A.D. |
| Hsien Feng | 1851-1861 A.D. |
| T'ung Chih | 1862-1874 A.D. |
| Kuang Hsü | 1875-1908 A.D. |
| Hsüan T'ung | 1908-1912 A.D. |

(NOTE:—The Empress Dowager, Tzŭ Hsi, acted as co-regent from 1861 to 1873; co-regent from 1874 to 1881; regent from 1881 to 1889; regent from 1898 until her death on November 15, 1908. Prince Ch'un acted as regent for the baby Hsüan T'ung until the Abdication Treaty of February 12, 1912. Emperor Hsüan T'ung was subsequently referred to as Mr. Henry Pu Yi, and is now Emperor K'ang Teh of Manchukuo, having ascended the throne on March 1, 1934.)

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